H.P. LOVECRAFT'S

RE-ANIMATOR

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5 INT. DAY - EMERGENCY ROOM (EXAMINING AREA) 5

A FAT FEMALE PATIENT is in cardiac arrest. DAN CAIN, a good-looking third-year med student is administering CPR while a nurse squeezes the air bag connected to an endotrachial tube. DR. HARROD, the Emergency Room specialist holds up the defibrillation paddles, while a second nurse squeezes on conductive cream.

HARROD
Alright, hold the compressions -
I'm going to zap her again. Charge
up the paddles.

One of the TWO NURSES pushes the button on the defibrillation monitor. There is a whining sound as the unit builds a charge.

NURSE #1
Ready.

HARROD
Everybody off!

Cain climbs down from the gurney. The nurses back away.

DAN
Clear.

HARROD zaps the patient whose back arches and her arms shoot out. Then she comes back down onto the table with a crash. HARROD studies the monitor.

NURSE #1
Anything?

HARROD
Straight line.
(pause)
All right, let's call it.

She moves to turn off the monitor but before she can DAN gets back up on the gurney and resumes CPR. The NURSES look at each other.

HARROD
Mr. Cain -

DAN
I'm not tired yet.

HARROD
Mr. Cain. I'm calling it.

He doesn't stop.

HARROD
You can stop CPR.

CONTINUED

5 CONTINUED 5

DAN
She just needs more time for the drugs to circulate. *

HARROD
Mr. Cain, we have done all that can be done for this woman. She has not responded. She's gone.

DAN
Not as long as I keep on doing this.

He keeps going but he is getting tired. HARROD watches him in stoney silence until DAN finally stops. HARROD quickly switches off the monitor. The two nurses immediately begin disconnecting tubes and throwing them onto the patient, turning off oxygen, etc.

HARROD
Cain, your optimism is touching but a waste of time. A good doctor knows when to stop.

DAN
Dr. Harrod -

HARROD
Tag her and take her to the morgue.

HARROD and the NURSES leave DAN with the DEAD WOMAN. He looks at her for a moment and then takes a scissors and cuts off her already loosened clothes. He takes a black plastic garbage bag and struggles with her bulk as he jams her legs into the bag. He gets a second plastic bag and is about to draw it over her head when suddenly the fat woman gasps a loud wheezing breath. DAN jumps back. The FAT WOMAN is quiet again. DAN approaches her cautiously and pulls the bag over her face.

DAN *
Someday I'm going to get used to this.

6 INT. DAY - HOSPITAL BASEMENT CORRIDOR 6

DAN wheels the CORPSE on a cart out of the elevator and down the long corridor to the SECURITY GUARD, MACE, who is sitting at a desk with a TV outside the Autopsy Room.

MACE
Mr. Cair.

DAN
Hi ya, Mace. Got another tenant for you.

MACE
Ain't locked. Doc Hill's in the autopsy room.

CONTINUED

6 CONTINUED 6

DAN
Thanks.

DAN goes in.

MACE
Don't know why they got locked doors down here. Nobody wants in and ain't nobody gettin' out.

7 INT. DAY - AUTOPSY ROOM 7

DAN rolls the cart through the double doors into the room, passing an ongoing autopsy. A SURGEON, DR. HILL, wearing dark goggles, is bent over the head of a CORPSE and aiming a hand-held Laser Drill. Its point is intensely bright, and it gives off a humming, whirring sound. Small wisps of smoke rise from the skull where the instrument is aimed - just over the right eye.

DAN stops and takes a deep breath of fresh air before entering the Body Room.

8 INT. DAY - BODY ROOM 8

Rows of gurneys, many bearing corpses in plastic body bags, fill the room. DAN rolls the cart to the end of a row and exits gasping for breath.

9 INT. DAY - AUTOPSY ROOM 9

DAN re-enters the Autopsy Room and is drawn to the activity at the autopsy table. The SURGEON stops, hands the drill to an ASSISTANT who hands him a Q-tip swab. He lowers the swab into a hole in the skull over the right eye. As DAN watches this, A HAND suddenly grabs his shoulder. He jumps frightened and sees DEAN HALSEY, dean of the Medical School.

HALSEY
Sorry, Daniel. I didn't mean to frighten you.

DAN
Oh, no. You didn't, Dean Halsey. I just didn't know there was anybody here.

WEST (O.S.)
You mean anybody else.

DAN turns to look at the speaker who steps up beside HALSEY. It is HERBERT WEST.

CONTINUED

9 CONTINUED 9

HALSEY *
Daniel, this is Herbert West. He'll be joining you in the third year. He was doing independent research in Switzerland with Dr. Gruber shortly before he died. Mr. West, this is Daniel Cain, one of Miskatonic Medical's best young hopes for the future of medicine.

DAN holds out his hand.

DAN
What were you researching?

WEST does not offer his hand.

WEST
Death.

At this point, DR. HILL turns to them taking off his surgical cap and mask. He speaks to HALSEY.

HILL
Hello, Allan. We don't usually see you down here anymore. *

CONTINUED

HALSEY
I was giving our newest student, Herbert West, here, the not-so-grand tour. This should interest you, Carl: he worked with Hans Gruber. *

Hill's face shows interest, but also darkens slightly.

*

WEST simply stares.

HALSEY
Mr. West, this is our eminent brain researcher - and grant-machine - Dr. Carl Hill. He'll be teaching neurology to your year.

WEST
I know your work, Dr. Hill - quite well.

HILL smiles.

WEST
Your theory on the location of the will in the brain is interesting, though derivative from Dr. Gruber's research in the early 70's - so derivative that in Europe, it's considered plagiarized.

HILL'S smile disappears.

WEST
(cont'd)
And your support of the twelve minute limit on the life of the brain stem after death -

HILL
Six to twelve minutes, Mr. - uh -

WEST
West. Herbert West. Frankly, Dr. - uh - Hill, your work on brain death is outdated.

HILL throws HALSEY an angry look. HALSEY is embarassed.

(CONTINUED)

9 (CONTINUED) 9

HALSEY
Well, that's why we do research, to continue to - uh - build upon - uh - Carl, while I remember, there's a Grant Committee meeting Thursday. How about dinner afterwards?

HILL'S smile returns.

HILL
Fine, Allan. Looking forward to it. Looking forward to seeing you, too, Mr. West, in class. Perhaps, before you teach me about death, you can learn something about life.

He leaves with a haughty stride. There is a moment of embarassed silence. West moves toward the corpse on the autopsy table to take a closer look. *

DAN
Dean Halsey, I don't know if this is the right time, but I've been so busy -

HALSEY
It's the perfect time. What is it, Daniel?

DAN
I was hoping you could write me a letter of recommendation for the Wellman Scholarship.

HALSEY
Of course, of course. I was going to suggest you apply. Very prestigious scholarship - it would help your career.

DAN
Thank you, sir.

HALSEY
My pleasure. You deserve it. Come, Mr. West. I'll show you Pathology.

They turn and stroll down the row of bodies. DAN idly watches as he checks the chart of the corpse he delivered. Then he watches with more interest as he notices WEST tapping each of the bodies as he passes them.

10 INT. NIGHT - BASEMENT CORRIDOR * 10

A pair of hands tack a card on a bulletin board. It reads:

(CONTINUED)

10 CONTINUED 10

Apartment to Share
3rd year med student needs roommate.
Must be quiet keep regular hours.
Contact Dan Cain. 666 Darkmore.
634-8785.

DAN steps back from the board and reads his card. A beautiful young WOMAN'S face appears over his shoulder, growls and kisses his neck. It is DAN'S girlfriend, MEG. DAN puts his arms around her, lifts and squeezes. She shrieks and puts her arms around his neck.

MEG
No, oh, no - -

CUT TO:

11 INT. DUSK - BEDROOM OF DAN'S APT. 11 *

Close up of MEG'S face, her arms around DAN'S neck. She and DAN are making love in his bedroom.

MEG
Yes, yes, yes, oh yes --

Her body tenses, then relaxes in a long shuddering sigh. DAN rolls over and lies next to her. Catching his breath, he holds up his hand. She takes it in hers.

DAN
Whew. I'm dead.

MEG
You work too much, Dan.

DAN
I can't go to medical school if
I don't work.

Something small and dark leaps onto MEG'S STOMACH. She lets out a low, surprised yell, but then recognizes the figure to be a CAT, a familiar cat at that, RUFUS.

MEG
Oh, Rufus.

DAN takes him off her stomach and puts him on his.

DAN
Rufus, where have you been, boy?

MEG pets him too.

MEG
Yeah, usually you're always
bothering us.

CONTINUED

DAN
He likes his new home. Lots of new corners and closets to hide in. I didn't see him all day yesterday.

MEG
It's a nice place, Dan. I like it.

DAN
Then why don't you move in with me?

MEG
Please, don't start. You know I can't.

DAN tosses the cat off the bed, turns on his side and leans on his arm.

DAN
You know, it's all right for people who love each other to live together.

He starts to stroke her body.

MEG
Not me, and especially not with one of Daddy's students.

DAN
I'm not sure, but I think that violates my civil rights.

MEG
You'll find a roommate.

DAN
I'd better. I can't afford this place myself. Know any eligible nurses?

MEG grabs his hand and throws it off her.

MEG
That's not fair.

He strokes her breasts.

DAN
You've got a beautiful body.

MEG
I'm not sure that's a compliment considering it comes from someone who spends most of his time with cadavers.

DAN
Dead bodies aren't beautiful. Besides, they don't jump when you tickle them.

He tickles her. She screams and tries to get away, but he is on top of her, tickling her ribs. She beats his chest until he grabs her wrists and presses her arms down, spread out on the bed. She is still breathing hard and laughing from the tickling. He lowers his lips onto hers, and her laugh becomes a whimper. She strains both into his body and out from under. The CAT jumps on DAN'S back. He whirls to throw it off. She breaks away.

MEG
No, plese. I have to go.

DAN
Stay.

MEG
Daddy knows I'm here.

DAN
I don't care what Dean Halsey knows.

MEG
Well, you should, for his sake, mine and yours.

DAN
I want you again - now.

He kisses her again. She responds but forces herself to stop. She jumps out of bed and starts to dress.

MEG
Be reasonable. If I didn't come home one night - just one night -

DAN
What would he do? Expel me? He has too much integrity for that.

MEG
Which is why he'd feel so -

(CONTINUED)

She searches for the right word.

MEG
-betrayed by us. He likes you, too.

DAN
And I like him. But he's out of touch with the times.

MEG
But it's the way he is. The world's last living Puritan.

DAN
I hate it.

She is mostly dressed now. She gives him a curt kiss.

MEG
I love you.

He is struck with an idea and hops to his knees on the bed.

DAN
Then marry me.

MEG
Dan!

DAN
It's the perfect solution. It solves all our problems.

MEG
Solving your rent problems is hardly a firm basis for a marriage. Besides, Daddy wouldn't allow it.

DAN
What does he want me to do? Whatever it is, I'll do it.

MEG
Graduate.

He sees that this is a dead end. His head hangs.

MEG
The day you graduate - the minute you get your M.D., I'll marry you. And I'll help you and be with you as much as I can until then. *

(CONTINUED)

DAN
Back to square one.

MEG
At least that will give me a chance to housebreak you.

MEG laughs. DAN grins.

DAN
Housebroken, is it?

He jumps out of bed and stalks her.

DAN
I shall have to teach you a lesson, my girl...

MEG backs away.

MEG
No! Daniel Elston Cain, you leave me alone!

DAN pulls MEG.

DAN
Come along, there's no one who can help you, my pretty. Mwa-ha-ha! There's no jury in the world that would convict me!

MEG runs out of the room with DAN following, a sheet over his head. *

12 INT. NIGHT - LIVING ROOM (DAN'S APT.) 12

DAN'S apartment has high ceilings and windows, an old Victorian type building in which the lower flat - DAN'S - has access to the basement. DAN has it furnished with a hodge-podge of old style furniture.

DAN chases MEG into the room, she is dressed, he is not.

MEG laughs, breaks away to the front door.

MEG
Stop! You animal!

She opens the door. Lets out a little scream. A figure stands in the doorway. It is HERBERT WEST. Dan wraps the sheet quickly around his waist. *

DAN
Can I help you?

WEST holds out DAN'S information card.

DAN
Here about the room?

WEST
Yes.

DAN
We met this morning, right? You're uh -

WEST
West. Herbert West.

He holds out his hand. DAN takes it.

DAN
Right. Excuse me, I'll be right back.

He retreats back to his room. WEST smiles after him, then at MEG.

MEG
Come in.

WEST
(to MEG)
I startled you.

MEG
Yes, you did.

WEST smiles. They wait in an awkward silence.

DAN returns, dressed.

DAN
May I introduce Megan Halsey, my fiancee.

WEST
Miss (beat) Halsey.

MEG
Mr. West.

DAN
I'm afraid the place is still kind of a mess, Mr. West.

WEST
Herbert.

13 INT. NIGHT - APT. HALLWAY 13

They walk around the apartment, DAN opening doors for HERBERT to look the place over, but the prospective tenant hardly looks interested. MEG follows them.

DAN
You've just come from Europe.

WEST
Switzerland.

DAN
What was Dr. Gruber like? He was pretty famous.

WEST
Yes, "pretty" famous. This building have a basement?

DAN
Why yes, it does.

WEST
Do we have access?

DAN
Yes, but I never go down. This way.

*

14 INT. NIGHT - BASEMENT 14

HERBERT WEST surveys the basement with DAN and MEG looking on. It's a damp, dark, cobwebbed area with a pile of discarded tools, including a shovel in one corner. It looks like nobody's been down there in years, except rats. MEG is uneasy in the foreboding place, but WEST is pleased.

WEST
Yes, I think this will do just fine.

He turns to DAN.

WEST
I have my things outside. Shall I move in now?

MEG
I have to go. You and Mr. West have a lot to discuss before you... decide anything. *

(CONTINUED)

WEST
I've decided.

He looks to DAN.

DAN
Well, I'd like --

WEST holds up a pile of money.

WEST
You'll never even know I'm here.

MEG
Dan.

She gives him a very dubious look.

WEST
(to DAN, waving cash)
Except on the first of the month.

MEG, unable to hold back any longer, steps forwards.

MEG
Mr. West --

WEST
Miss Halsey?

MEG
You didn't say why you left Switzerland.

WEST
There was no more I could learn there.

MEG gives DAN an ironic look.

WEST
Do we have a deal?

DAN takes the money.

DAN
Done.

WEST
(to MEG)
Done.

15 INT. DAY - AUTOPSY ROOM 15

DR. HILL is addressing the Third Year STUDENTS, among them DAN and WEST. A CADAVER lies on the slab in front of DR. HILL.

HILL
You make the incision at the base of the skull.

He tilts the head forward and makes a cut with a scalpel.

HILL
Then you cut away enough of the fascia to get your fingers in and, gripping the scalp firmly with both hands, you peel the skin forward over the head. *

He is pulling the scalp over the corpse's face.

DAN and WEST sit together, DAN taking notes, WEST leaning on his elbows, staring over a pencil he holds in his hands.

HILL
It's rather like peeling a large orange.

The class laughs.

HILL
Now when the skull is plainly visable - you take the bone saw and cut around the perimeter, being careful not to cut too deeply and damaging the brain tissue. *

He turns on an electric bone saw and begins cutting around the circumference of the head, the saw whining as it cuts.

HILL *
Next a few taps with this.

He holds up a small hammer and chisel, and then taps the chisel at the saw line. *

HILL
Then give the chisel a twist. *

There is a loud CRACKING noise. *

CONTINUED

15 CONTINUED 15

HILL
And you have just enough room to pry the skull open with this end of the tool. *

He inserts the hook end of the hammer and removes the top of the skull revealing the brain. He sticks his hands into the skull and holds the brain in his hands. *

HILL
And there you have it. The brain. Whatever theories of creation and resurrection you may encounter or believe in, once the brain stem of an individual -- I'm talking about the reticular activating system, respiratory center, heart regulation -- *
(shows brain stem)
Once these activities cease, the brain can only survive an additional six to twelve minutes. Six to twelve minutes until -- *

He cuts the brain stem with several snips of a metzenbaum scissors.

HILL
Brain death brings about an irreversible conclusion.

WEST breaks the pencil, the CRACK audible around the room.

HILL
My particular field is the human will, and it is my theory that the last cells to give up the ghost, so to speak, are the site of the will. We all want to retain our personalities in some idyllic afterlife. We pray for some miracle - a drug, a pill, a potion. Perhaps, though, it takes more than that. Perhaps the personality itself must be extraordinary, with a superhuman will to survive. Perhaps it takes desire, an obsessive desire deep in the mind and body. Perhaps - *

WEST breaks another pencil.

CONTINUED

15 CONTINUED

HILL
I've been around for a long time. Some of my students would say too long.

The class laughs politely. He lifts the brain out of the skull and holds it up.

HILL
But the more I see of the complexities of human life, biological and other-wise, the more certain I am that the will is the source of life itself. *

WEST breaks another pencil.

HILL
We will discuss the location of the will in the brain structure next time. Mr. West, I suggest you buy a pen. Class dismissed.

HILL drops the brain into a plastic brain bucket filled with formaline. The class begins to depart. WEST hurries from his place and confronts HILL. *

WEST
How can you teach such drivel? These people are here to learn and you're closing their minds before they have a change.

HILL
What are you here for, Mr. West?

WEST
You should have stolen more of Dr. Gruber's ideas. Then at least you'd have ideas.

CONTINUED

15 (CONTINUED) 15

HILL
It's going to be a pleasure to
fail you, Mr. West.

HILL stalks out, fuming. DAN approaches WEST.

DAN
That wasn't wise, Herbert. He's
a powerful man around here.

WEST
He has no idea what power - real
power - is.

16 INT. NIGHT - HALSEY'S DINING ROOM 16

Red wine shines as it is poured into a crystal glass. DEAN HALSEY sits with MEG and DR. HILL, in a dining room befitting the Dean of a Medical School, and lifts his glass in an after-dinner toast.

HALSEY
(toasting)
To the National Science Foundation
for recognizing the genius of Dr.
Carl Hill and awarding Midwestern
Medical School its largest grant
ever. Your laser drill will
revolutionize neurosurgery.

HILL
To the Foundation and Midwestern.

He and HALSEY drink, but MEG barely touches the glass to her lips.

HALSEY
It's all right, dear. Drink up.
We're celebrating.

MEG
I know, but I have to go soon,
Daddy.

HILL
After preparing such a feast?
You must be tired.

MEG
I have a study date.

HALSEY
With Daniel?

(CONTINUED)

She nods "YES", smiling.

HILL
Herbert West has moved in with him, hasn't he?

MEG
For the time being.

The door bell rings.

MEG
That must be him.

She gets up from the table and leaves the room to let him in.

HILL
She's seeing Cain, eh? Do you think that's wise? *

HALSEY
She's very fond of him. And he's a fine boy. He works at the hospital and drives a taxi and still has the best grades in his year.

HILL
He does work hard, but that's no substitute for talent or genius.

HALSEY
Now, Carl -

MEG returns, hand in hand with DAN.

DAN
Hello, sir. Hello, Dr. Hill.

HALSEY
Daniel, join us for a glass of wine.

DAN
Actually, sir, we have work to do.

HALSEY
Yes, that's right - a study date. In my day when we studied, we studied, and when we dated, well --

MEG
Daddy -

16 (CONTINUED) 16

HILL
Why don't you study here?

There is a moment of embarassed silence.

DAN
I'll have her home early, don't worry.

HILL
Then one last toast. To Megan, my esteemed colleague's capable, beautiful and loving daughter. The obsession of all who fall under her spell. *

DAN
I'll drink to that.

He picks up a water glass and drinks.

HALSEY
Here, here.

HILL drinks but never takes his eyes off MEG. A glint appears in them, sparkling like the crystal in the dim light of the chandelier. He helds her gaze.

HILL
Are you sure you won't stay with us? We promise not to be boring, and you look tired, my dear, very tired.

She blinks and shudders slightly. DAN puts his hand on her shoulder.

MEG
No. That's okay. You two have a good time.

HALSEY
Not as good as you two. Don't be too late.

DAN
I'll see you soon. Thanks again.

H shakes HALSEY'S hand, then HILL'S. He and MEG leave.

HILL settles back in his chair as HALSEY gets a decanter and two snifters from a sideboard.

HILL
Your daughter has grown into an enchanting woman.

(CONTINUED)

HALSEY pours two brandies.

HALSEY
Yes, she has. And since Mary died, she takes care of the house, the cooking - and me.

HILL
It'll be a shame when she leaves. She deserves the best, someone clearly superior.

HALSEY drinks deep from his brandy.

HALSEY
Give the boy a chance. He's really a good scholar. We have to help him, Carl. He needs - deserves - that Wellman Scholarship.

HILL sups his drink.

HILL
I don't know, Allan. Perhaps. But I'm wondering if he's morally fit to be a doctor.

He is looking sidelong at HALSEY, and that glint returns to his eye. HALSEY sets down his glass.

HALSEY
What do you mean, Carl?

HILL
As you said, Cain's a bright fellow. And he knows full well he's dating the Dean's daughter. He could be using her to gain an advantage with you.

HALSEY
I suspected the same thing at first, but he's been a perfect gentleman.

HILL
Of course. But what about after he gets the scholarship? He won't need her then.

HILL'S eyes glint as if emphasizing his words. HALSEY drinks.

HALSEY
I can't believe it. I trust him, Carl. Meg trusts him.

(CONTINUED)

16 (CONTINUED) 16

HILL
She's matured a great deal these
last few years, but she's still
young and impressionable. And now,
Cain is rooming with that WEST
character.

HILL refills HALSEY'S snifter.

HALSEY
West is a strange bird, I grant you.
But his intelligence has impressed
the whole staff, and apparently he
did some very interesting work with
Gruber.

HILL
He's a cancer, Allan. He's a
disruptive influence in class, and
worse, he's disrespectful. He spreads
lies about the staff behind their
backs. I think he's deranged - and
dangerous.

His eyes shine now, directly into HALSEY'S

HALSEY
Dangerous?

HALSEY takes a drink, but his eyes do not leave HILL'S.

HILL
Yes, Allan. And Cain is with
him, all the time. And with
your daughter. Cain is dangerous,
Allan.

HALSEY'S voice is dull, his eyes wide. He is in a hypnotic trance.

HALSEY
Dangerous.

HILL
Yes, to the school and to your
daughter, your beautiful, young,
loving daughter.

HALSEY
Dangerous - to my daughter.

His voice is dull, his eyes glazed over, but his hand squeezes the snifter until it cracks and breaks. HILL smiles and drinks.

17 INT. NIGHT - APT. LIVING ROOM 17

DAN and MEG lie on the living room couch, both reading from large testbooks. There is a small noise, common in large old houses. She starts, with a short gasp and looks up from her book.

DAN
What is it?

MEG
Nothing.

DAN
What's the matter with you?

MEG
Nothing.

DAN
He's not here. He's still on his shift at the hospital.

MEG
It's not West.

DAN
Oh, no? Ever since he moved in, you come over less and less, and when you do, you're a case of repressed hysteria.

MEG
I'm sorry, Danny, but he makes my skin crawl.

DAN
He's just one of your typical geniuses. He doesn't quite act like other people. But he's very smart and very private. He's been no trouble at all.

He looks into her eyes. She looks back into her book. He closes his.

He moves his hand up her leg. She pushes his hand away with her book.

MEG
No, Dan. Please!

DAN is edgy, frustrated.

DAN
What is it?

(CONTINUED)

MEG
I don't know.

She turns to him and touches his cheek.

MEG
It's not you. Really. It's just lots of little things.

DAN
Like what? *

*

MEG *
He's always in his room, with the door closed. Does he ever eat? Do you ever see him?

DAN
I told you. He's a little cracked.

MEG
He bothers you, too. *

DAN
Don't be ridiculous.

MEG
Rufus is terrified of him. When West comes in, he runs and hides.

DAN
Rufus hides all the time. It's standard cat activity.

MEG
Not when we're together. Then he's all over us, trying to get your attention. I have't seen him since we got here. Where is he?

DAN
He's around somewhere.

MEG
I haven't even heard him. Usually

17 (CONTINUED) 17

MEG
(cont'd)
he at least knocks something
over when I'm here.

Dan gets up, slips into his shoes, and starts to search.

DAN
Rufus. Rufus. Where are you, fat
cat?

MEG follows him around the living room and into the hallway.

18 INT. NIGHT - APT. HALLWAY 18

DAN
Come on, you mad animal. Don't
try to hide from me. I know all
your tricks.

DAN enters his bedroom, but MEG stays behind. She looks, as if against her will, at the closed door to WEST'S room. She walks steadily to it, reaches slowly for the handle. It opens. She leans in.

19 INT. NIGHT - WEST'S BEDROOM 19

The room is dark except for a bar of light, low, in a near corner. In the dull light from the living room behind her, MEG can make out a small refrigerator with its door slightly ajar. She steps toward it, leaning forward, but whatever it is wedged in the door is indistinct in the shadow she throws. She reaches out, touches the obscure object, and suddenly it falls out the door a foot or so, jutting straight as a stick from the bar of light. It is a cat's tail. She stops dead and gasps.

MEG
Da-
(now finding
her voice)
Dan!

She can hardly get the word out. She turns, and there in the doorway is a MAN'S SILHOUETTE.

MEG
Oh, Dan. I think it's --

She can't finish, and reaches out to him for support. He doesn't move, so her hand grabs his arm. He speaks, but the voice isn't DAN'S.

(CONTINUED)

WEST
What are you doing in my room?

MEG screams and recoils.

WEST
How dare you come into my room!

MEG
Dan! Dan!

DAN rushes in as WEST turns on the lights.

DAN
What's the matter?

WEST
I thought I was renting a private room.

DAN
What the hell are you doing in here, Meg?

MEG can barely speak.

MEG
I - I -

WEST
Would you please leave? Now!

DAN
Easy, Herbert. Come on, Meg.

MEG
(blurting it out)
In the fridge --

DAN
What?

She points to it.

DAN
What's that doing he--

He sees the tail. In a step he's throwing open the door. RUFUS' body, cold and hard, falls on the floor at his feet. He kneels slowly and touches it.

WEST
I was going to show you.

DAN
Shut up!

He shivers with anger and turns on WEST.

DAN
What happened?

WEST
It was dead when I found it.

MEG
You killed him. He hated you.

DAN
Meg!

WEST
It suffocated. It knocked over the garbage and got its head stuck in a jar. You weren't home so I put it in here so * it wouldn't stink up the place. I didn't think you'd want to find it like that. I was going to show you later.

DAN
Couldn't you call - or leave a note?

WEST
I was busy pushing bodies around, as you well know. And what would a note say? "Cat dead - details later?" I knew you were fond of it.

MEG
You killed him. I know you did.

WEST
(more emphatic)
Besides, I don't like people in my room.

DAN
That's enough.

He kneels down to pick up the cat, and looks in the open refrigerator. It is empty except for some pre-packaged hypodermics and a few small bottles of chemicals.

He looks back over his shoulder at WEST.

DAN
I wondered why you had a refrigerator in your room.

19 (CONTINUED) 19

WEST
I was going to show you later.

DAN examines one of the bottles.

DAN
You're stealing from the hospital.

MEG
I knew it!

WEST
I think you'd better leave now.

DAN
Epinephrin. But why?

WEST
That's none of your business.

DAN
Are you selling on the black market?

WEST
Just as it's none of my business that you're sleeping with Dean Halsey's daughter. I wouldn't want to see a fellow student, especially one as promising as yourself, thrown out of school - out of the profession - on moral grounds.

DAN rises, angry.

DAN
This is 1984. Dr. Halsey will understand. *

WEST
You may be right. Are you sure you want to find out?

MEG steps between them.

MEG
Dan, don't! He's right. It's your life. You know how Daddy is. He could kill your scholarship.

WEST snorts derisively.

(CONTINUED)

19 (CONTINUED) 19

WEST
Dear deluded Daddy. There's so much he doesn't know.

DAN stares heatedly at him, and WEST stares back. DAN turns sharply, then, with a mixture of tenderness and fear, picks up the stiffened body of the cat. He passes WEST as he leaves the room, MEG behind him.

West shuts the door behind them. *

WEST
Garbage to garbage. *

20 INT. NIGHT - APT. LIVING ROOM 20

DAN stands in the living room holding the dead cat, his face contorted with fury.

DAN
I want him out of here tonight!

MEG grabs his shoulders and speaks softly in his ear.

MEG
No, Dan. We need more on him. I'll check Daddy's files.

DAN looks down at RUFUS' body.

21 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 21

A sheet-covered BODY on a gurney rolls through the hospital halls. Then we see that it is DAN pushing the cart. At the morgue door, he meets MACE.

DAN
Say, Mace.

MACE
Say, Doctor Dan. Lose another one?

DAN
You've got to finish school before they let you lose a patient. We just get to mutilate the corpses.

MACE opens the door.

MACE
You're in a sunny mood tonight.

DAN
Sorry. Death in the family.

(CONTINUED)

22 INT. NIGHT - AUTOPSY ROOM 22

DAN enters. To his surprise, WEST, HALSEY, and HILL are there arguing. He slowly rolls the gurney. As he approaches, he hears them.

HALSEY
It's impossible! You'll never make me believe it.

WEST
It's true, you old fool, you blind decrepit old fool. You simply won't believe it.

HALSEY turns to DAN.

HALSEY
Ah, Mr. Cain. Mr. West has been telling me some shocking things about what's going on at your house.

DAN
That's not true. He's lying.

WEST
It _is_ true, and I can prove it.

HILL
Well, here's your chance.

HILL throws the sheet from the body on DAN'S gurney. It is MEG, her skin cold and grey with death. DAN reacts as if punched in the stomach. His mouth opens, but he can't speak, he can hardly breathe.

WEST
An excellent specimen.

He produces a small bottle like those in the refrigerator in his room and fills a large hypodermic from it. HALSEY looks on, perturbed, but relatively unmoved considering that his daughter lies dead before him. HILL smiles.

HILL
Do you believe this fiction, Mr. Cain.

DAN struggles for breath. WEST injects the hypo into MEG'S heart. DAN grimaces.

Suddenly the body is no longer grey, but flesh-toned, almost pink. She does not move, but a slight whimper seems to come from her throat.

WEST
Aha!

(CONTINUED)

22 (CONTINUED) 22

Her head turns and her shoulders rise a little off the table. She whimpers again. Her head turns back the other way and her whole body begins to writhe gently, alluringly. Her whimper breaks into a groan. DAN is fascinated.

WEST
She's hungry for it. Soon, she'll be mad for it.

Her back arches off the table; her arms rise, hands spread, to DAN. Her groan takes a distinct shape.

MEG
D-A-N. D-A-A-N.

HALSEY
Then it's true. It's all true.
(to DAN)
And it's all your fault.

DAN shakes his head but is still unable to speak. Suddenly the body begins to writhe more quickly, spasmodically. The groan becomes louder and louder until it is a terrible scream. WEST is laughing, but soon all DAN can hear is the scream. He closes his eyes and covers his ears, but the scream grows inhumanly terrifying.

23 INT. NIGHT - DAN'S BEDROOM 23

DAN'S eyes spring open. He is in the dark, in bed. The scene was a dream. He hears another scream. A real scream. DAN throws the covers off and abruptly jumps from bed. The sound, eerie and piercing, continues. He throws on a robe, grabs a baseball bat and runs out of the room.

24 INT. NIGHT -APT. HALLWAY 24

In the hallway, holding the bat, DAN knocks on West's bedroom door.

DAN
Herbert! Herbert! Do you hear that?

There is no answer. He pounds on the door.

DAN
West! What's that sound, West?

No answer. The shrill inhuman screaming becomes even more chilling, wilder. It's coming from down the hall, from behind the door that leads to the basement. DAN stalks over to the door gripping the bat tightly.

(CONTINUED)

24 (CONTINUED) 24

At the basement door, he listens. Now there's another sound, of a man struggling, making a great effort to - to what? He takes the door handle, turns and pushes, but the door is bolted. DAN steps back. Besides the inhuman scream he hears a human one. He takes a deep breath and runs at the door. It almost gives. He hears a familiar voice, clearly in distress.

WEST
(O.S.)
Damn-you-to-hell!

DAN runs again at the door and breaks through.

25 INT. NIGHT - BASEMENT 25

DAN almost falls down the stairs to the basement floor, still gripping the bat. The basement has undergone a complete metamorphisis since the last time he saw it. The shovel and tools are still in a corner, but the place has been transformed into a laboratory. Sophisticated medical equipment is in place, most of it showing the signs of struggle.

Before DAN has a chance to get his bearings, there is WEST standing right before him. WEST'S face is wild and scratched up. They share a momentary stare.

WEST
Cain! Get our of here!

Then as if hit in the back with an artillery shell, WEST hurtles forward, knocking DAN aside. WEST rolls and flips about. Something is on the back of his neck, but it is too dark and he moves too quickly to see what it is. The screaming is with them.

WEST
Don't let it get away!

DAN raises the baseball bat, but he cannot his whatever is attacking WEST without hitting WEST. DAN throws down the bat and tries to lean over and tear whatever it is off WEST'S back as WEST gyrates face-down on the floor. WEST heaves himself up with a scream of his own, knocking DAN down again. When DAN looks up, WEST is standing against the wall, his face struck with terror.

WEST
Help me!

DAN bolts forward, tackling WEST away from the wall, rolling over WEST to his knees. When DAN looks up, a dark blur of screaming motion is flying at him. He holds up his hands and turns his face but it knocks him back down. With all his strength, he throws whatever it is from him. It hits a wall - hard - and drops straight down. The screaming stops.

(CONTINUED)

25 (CONTINUED) 25

DAN and WEST sit on the floor, looking over where the dark something lies motionless. The quiet is broken only by their hard breathing. They look at each other, wracked and spent. DAN'S look is questioning, but WEST'S is triumphant, almost serene.

DAN, with difficulty, gets to his feet. He walks carefully to where the small, screaming attacker has fallen. The thing on the floor is RUFUS' body. DAN reflexively covers his mouth and looks back at WEST, who appears to be laughing but makes not a sound. DAN'S hand drops from his mouth.

DAN
H-How?

WEST'S heaving but soundless laughter stops, and his torso straightens, his head erect, as if he were about to be crowned. Then suddenly he points beyond DAN.

WEST
Look out!

DAN jumps in fear and looks back at the cat, but its body still lies in a lifeless heap. He glares back at WEST who shakes in throes of silent laughter.

FADE OUT

26 INT. NIGHT - BASEMENT 26

Later. CAMERA PANS over the basement revealing a well-appointed laboratory with clean shelves and table tops, large jars of liquid and small animals, brains, organs, etc..., and various medical equipment. CAMERA RESTS on TWO SHOT of WEST with DAN, who holds an open notebook. DAN looks around the roon.

DAN
When did you do all this?

WEST
When you were at work in the hospital or driving your cab. When you were in bed - sleeping.

DAN
When do you sleep?

WEST
Sleep is a waste of time.

DAN
You stole most of this equipment from the hospital, didn't you?

(CONTINUED)

26 (CONTINUED) 26

WEST
(losing patience)
That isn't important.

He jabs the open notebook with his finger.

WEST
This is what matters.

DAN tries to read.

DAN
I can't seem to focus.

WEST
It's really quite simple. All life is a chemical and physical process, correct?

DAN
All right.

WEST
It stands to reason then that if one could obtain extremely fresh specimens and recharge that chemical process after the extinction of life --- bang! Reanimation.

DAN
The theory is not new, Herbert

WEST
But my reagent is.

He points to a spot on the open page of the notebook.

DAN
(reading)
"With various animating solutions I have killed and brought back to animated life a number of rabbits, guinea pigs, cats, dogs."

WEST
I've broken the six to twelve minute barrier. I've conquered brain death.

DAN
(still reading)
"With the higher animals, and the consequent increased strength of the solutions, reaction has become more violent and my research has become more difficult."

(CONTINUED)

WEST
Which is why I need you to help me.

DAN is stunned for a moment.

DAN
Help you?

WEST
You're the perfect person to assist me - hard woking, bright, respected by everyone, with access to certain authorities.

DAN closes the notebook and sets it aside. He cannot look at WEST, who knows he must press his case.

WEST
We can defeat death! We can achieve every doctor's dream. You'll be famous - and live lifetimes.

DAN
You haven't tried this on people?!

WEST ignores this.

WEST
We'll need new lab space. I've done all I can here.

He turns directly to DAN.

WEST
You will help me.

DAN
No.

WEST
Why? Because it's "mad?"

DAN
Because I don't believe you.

WEST points to RUFUS' body on a table in the center of the room.

WEST
You've seen the results.

DAN
No. Rufus wasn't dead before. You drugged him to reduce his vital signs. You lowered his

(CONTINUED)

26 (CONTINUED)

DAN
(cont'd)
body temperature - he couldn't have been dead.

WEST goes to the table and picks up the cat's body.

WEST
Do you agree that it's dead now?

DAN nods, guiltily. WEST drops the body on the table, letting it "thump." He steps purposefully to a large refrigerator, opens it, pulls out a bottle and packaged hypo. He tears open the package and fills the hypo from the bottle. DAN understands his purpose.

DAN
Herbert, stop.

WEST looks at him, then strides to the table. DAN steps toward him.

DAN
Pease, Herbert. Don't.

WEST
I'll show you. Then you'll help me.

DAN
No.

WEST
Yes, you will. That was the only reason I brought the infernal beast back to life in the first place.

WEST inserts the needle into the base of the cat's neck and injects the solution.

DAN
In the brain.

WEST
Of course.

DAN
I thought you'd inject into the heart.

WEST
What gave you that idea?

DAN can't remember his dream.

DAN
I don't know.

(CONTINUED)

The body twitches.

WEST
There!

DAN
Muscle spasm.

WEST
Watch.

They lower their heads to the table height for a closer view. The broken body begins to quiver. DAN is sickened but can't look away.

WEST
Don't expect it to tango. It has a broken back.

It whines piteously, a weaker, paler version of its earlier scream.

DAN
God, why does it make that noise?

WEST
Birth is always painful.

With obvious effort the cat raises its head off the table and opens its eyes. It looks at DAN and life flickers in the eyes. DAN is overwhelmed.

DAN
It - it was dead.

WEST
Twice.

A scream. There at the base of the stairs is MEG, trembling. DAN and WEST look at each other, then DAN runs to her.

DAN
Meg, babe, what are you doing here?

MEG
It's - him?

DAN
Come on, let's go upstairs.

DAN leads her to the stairs but she looks back.

(CONTINUED)

MEG
It's Rufus. How --?

They begin up the stairs.

DAN
I don't know if I can explain it myself.

27 INT. DAY - LIVING ROOM 27

DAN and MEG enter the living room. The apartment is light with early morning.

*

MEG
Dan, what happened?

DAN
It was an experiment, an incredible experiment. Herbert has overcome physical death.

MEG is struck, as much by memory as this odd claim.

MEG
West! Dan, that's why I came. I tried to call but no one answered. I was so worried. As soon as I could get out, I came. I went through Daddy's files last night. West's professor, Dr. Gruber in Switzerland, died, and for hours afterwards West - did things - to the body. The police had to tear him away. He was in psychiatric observation for months.

WEST appears behind them.

WEST
I tried to save him.

They turn to him.

WEST
(to DAN)
Now you'll tell Halsey.

MEG
Damn right we'll tell him. And you'll be out of here so fast your head will unscrew.

27 (CONTINUED) 27

DAN turns to her.

DAN
Let me talk to your father. I'll
tell him.

28 INT. DAY - HALSEY'S OFFICE 28

DEAN HALSEY sits behind the desk in his office at the Medical School. DAN enters and HALSEY looks up.

HALSEY
Ah, Dan , I thought it was time
we talked.

DAN
(a bit
surprised)
Uh, yes, sir.

HALSEY'S tone is sharp, without its normal friendly, avuncular note.

HALSEY
Do you think it's wise, what you're
doing?

DAN
What?

HALSEY
Dating the dean's daughter.

DAN
(sheepishly
recognizing the irony)
I have something very important to
discuss with you, Doctor.

HALSEY
Yes, I've been expecting it. It's
about the scholarship, right?

DAN
Herbert West has effected reamination
in dead animal tissue.

HALSEY
Mr. Cain, I'm surprised.

DAN
I've seen it, sir. He brought a
dead animal subject - a cat - back
to life.

HALSEY
How long had the cat been dead?

DAN
I don't know. A few minutes.

HALSEY
Unless it had been dead for more than twelve minutes, any adrenaline derivative could have produced the same result. The cat was not clinically dead. If it was dead at all.

DAN
Dr. Halsey, I've read Herbert's notes. Their conclusions are irrefutable.

HALSEY
I hadn't expected such nonsense from you, Mr. Cain, but I should have guessed when you took up with Mr. West.

DAN
Doctor, I know he's unstable. I've seen the results, and so has your daughter. *

HALSEY stares, then glares at him.

HALSEY
What have you been doing with my daughter?

DAN
She walked in on an experiment -

HALSEY
You've involved Megan in your insanity?

DAN
We never intended her to -

HALSEY
Tomorrow morning you will submit to me a written apology for this entire affair. These "experiments" were clearly beyond the scope of your legitimate studies and have obviously interfered with your ability to do your classwork. If any equipment from the laboratories of the hospital of Miskatonic University was involved in this unauthorized activity, criminal charges may be pressed. You will, in any case, have your student loan rescinded. *

DAN
My loan? But sir, I won't be able to continue -

HALSEY
At least you won't have expulsion on your record. You can still have a medical career - somewhere.

DAN
Doctor Halsey, that's not fair. I've worked hard. My grades -

HALSEY
Mr. West need submit no apology. You may tell him that he can now continue his "research" without the impediment of an education. As of now he is no longer a student of this University.

DAN
Can't we discuss this, sir? You're letting your emotions blind you.

HALSEY
That will be all, Mr. Cain.

DAN
(giving up)
Don't take it out on Meg. She tried to stop me.

HALSEY
That will be ALL.

DAN looks at him coldly, then leaves.

29 INT. DAY - CORRIDOR (AT HALSEY'S OFFICE) 29 *

DAN walks out of the office and into the corridor where MEG, waiting on a bench, runs to him. His look stops her mid-stride.

MEG
I'll talk to him.

DAN
It won't matter.

MEG takes his hand.

MEG
He listens to me.

(CONTINUED)

29 (CONTINUED) 29

DAN
I've got to talk to Herbert.

MEG
You've got to avoid him, at all costs. Daddy's angry now, but he'll listen to me. He likes you; he always has. But you've got to separate yourself from West.

DAN
Don't you understand what he's done, what we could do?

MEG
What about what we could do?

He looks into her eyes, strokes her cheek.

DAN
I love you.

She steps up and embraces him.

MEG
I love you.

He embraces her, but he gazes down the hall. She leans back and looks him in the face. She is smiling. *

MEG
Then I accept.

DAN
What?

MEG
I accept proposal. Let's get married.

DAN
Your father -

MEG
It's perfect. Don't you see? Daddy will have to come around envetually, and West won't have anything to hold over us. And we'll be together.

DAN
I've got to talk to Herbert.

MEG
No, Dan, don't. I'll get a job 'til this blows over. You keep

(CONTINUED)

29 (CONTINUED) 29

MEG
(cont'd)
your job driving. Daddy will see that we're serious.

WEST
(O.S.)
Yes -

DAN turns and behind him in the hallway is WEST. *

WEST
Daddy will see that we're serious.

DAN
Herbert-

WEST
You still don't believe what you saw this morning, do you, Miss Halsey?

MEG
Dan, come with me.

WEST
It's too much for her genetically weak mind to accept.

DAN
We've been thrown out of school, Herbert. He threatened to call the police.

WEST
Funny, he didn't seem such a fool. He must have been talking to Hill.

DAN
You're right. He seemed different, angry from the start.

WEST
He's a mortal; we'll be immortals.

MEG grabs DAN'S arm.

MEG
He'll ruin you. He doesn't care about anything except his own crazy ideas. Can't you see?

DAN looks down at her.

(CONTINUED)

29 (CONTINUED)

DAN
Meg - he's right. Your father's wrong.

He turns to WEST.

DAN
What do we do now?

WEST
We prove it to him.

MEG
Danny! Listen to me!

WEST
It's the only way - Danny.
(This last he says with mocking sarcasm).

MEG
I'll tell Daddy that you plan to go on with the experiments. I'll tell him.

They look at her.

WEST
(to MEG)
Please do. Tell Dr. Hill, too.

MEG
(breaking down)
Dan - Dan, please - come with me. He's a maniac. He may be a murderer! You're in danger -

DAN
Meg, this could save millions of lives.

WEST
I could save everyone's life.

DAN turns to WEST.

DAN
We'll need a lab animal.

MEG
I'm going to tell Daddy. He'll stop you. For your own good, Dan. He'll stop you.

(CONTINUED)

29 (CONTINUED) 29

She runs past them and down the hall.

WEST
He'll never accept an animal subject. He can always claim it's some kind of artificial stimulus response. There's only one kind of proof he'll accept, that he'll have to accept.

DAN understands.

DAN
Herbert, we can't.

WEST
Yes, we can.

30 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 30

DAN is wheeling a cart with a covered BODY on it down the corridor. He stops in front of MACE, who is sitting at his desk.

MACE
Boy, they keep on coming.

DAN
Yep.

MACE unlocks the door to the Autopsy Room.

DAN
Thanks.

MACE pulls back the garbage bag to take a look. *

MACE
You ain't got my lunch in there, have you?

DAN
Yeah, one meatball. Run over by a semi.

MACE lowers the garbage bag without looking. *

MACE
Ooh. Lost my appetite. You gonna be here a while? Might catch me some coffee.

DAN
Take your time.

MACE exits and DAN rolls the gurney through the door.

31 INT. NIGHT AUTOPSY ROOM 31

DAN rolls the cart into the Autopsy Room and locks the door. WEST throws the sheet off, hops off the cart, and puts on his shoes and socks.

DAN
Damn! If we get caught!

WEST
What'll they do?

31A *INT. NIGHT - BODY ROOM* 31A

DAN and WEST enter. WEST goes from BODY to BODY looking at the tags attached to their big toes. He rejects the first four, muttering and shaking his head. He comes to the FIFTH BODY and studies the tag.

WEST
Yes. Yes. I think you.

DAN
(pacing nervously)
Herbert, let's go!

WEST
Help me to get him ready.

DAN does so. He studies the CORPSE'S face.

DAN
How long...

WEST
Arrived early this evening. John Doe, apparently just dropped dead. No record of any damage. Almost perfect.

DAN
Why "almost"?

WEST
Could be heart damage.

DAN
Then let's keep looking.

WEST
We don't have time. All we need tonight is a specific conscious reaction. He's been dead for hours Any evidence of reanimated consciousness will justify proceeding.

He reaches into a bag and prepares a large hypo.

(CONTINUED)

31A (CONTINUED) 31A

WEST
(obviously
excited)
Start the tape recorder.

DAN hesitates.

WEST
Start the damn recorder!

DAN starts the tape recorder.

WEST
Make the entry.

DAN
October 10th, 1984. Subject:
Male, early thirties, no deformities,
appears to have been in excellent
physical condition. Apparent cause
of death...heart failure. Time -- *

WEST looks at his watch.

WEST
10:33 P.M.

DAN
10:33 P.M. 15 ccs of reagent
being administered.

WEST tilts the CORPSE'S head forward and gives the injection
at the base of the skull.

WEST
Injection complete.

They wait. DAN watches. They wait.

32 INT. NIGHT - EMERGENCY ROOM 32

DEAN HALSEY and MEG enter the emergency room and head for the
admitting desk, where DR. HARROD, the female intern from Scene
5 is working.

MEG
He loves me. We're going to get
married.

HALSEY
He's mad. I've seen it happen to
medical students before. Good ones.

(CONTINUED)

32 (CONTINUED) 32

They have reached the desk.

HALSEY
Dr. Harrod, is Mr. Cain loose in this hospital?

HARROD
In the morgue, I think, Doctor.

HALSEY
I specifically told Dr. Riley to suspend him and take him off the floor if he reported for work.

HARROD
Dr. Riley's been in emergency surgery for four hours. I haven't seen him.

HALSEY
Damn.

He reaches across the desk, grabs the phone and punches out a number.

33 INT. NIGHT - BODY ROOM 33

DAN and WEST stand over the CORPSE, waiting.

WEST
(intensely watching the body)
Time elapsed.

DAN
(looking at his watch, speaking into the tape recorder)
Fifteen seconds.

WEST
Something should have happened by now!

34 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 34

The phone by MACE'S desk rings and rings.

35 INT. NIGHT - BODY ROOM 35

DAN and WEST continue to hover over the CORPSE. The phone is ringing.

DAN
It isn't working. Let's go.

(CONTINUED)

35 (CONTINUED) 35

WEST
Obviously the human dosage factor is unknown. Increasing dosage to another 30 ccs of reagen.

WEST injects the REAGENT SERUM.

DAN
Herbert, we've got to go.

WEST
No!

WE SEE the CORPSE'S hand. No reaction. An eye. No reaction. The chest. No reaction. The mouth and nostrils. No reaction. *

DAN sighs. The phone stops ringing.

WEST
Damn!

36 INT. NIGHT - EMERGENCY ROOM 36

HALSEY hangs up the phone at DR. HARROD'S desk. MEG is distraught.

MEG
Daddy, please, please don't ruin his career. He hasn't got anything else.

HALSEY
(to HARROD)
Page Mr. Cain. Have him report to the Level L security desk. And make sure she (he points to MEG) stays here.

HALSEY goes to the elevator and presses the DOWN button. MEG follows.

MEG
You can't stop me. I followed you here and I'll follow you until you listen to me. I love him.

HALSEY
You're my daughter. You'll do as I say.

HARROD is at her side.

HARROD
Sit down, Miss Halsey. Mr. Cain will be up soon. You can discuss it then.

(CONTINUED)

36 (CONTINUED) 36

The elevator doors open. HALSEY steps in.

MEG
(calling after
him)
Don't blame him, Daddy. It's not
his fault.

37 INT. NIGHT - BODY ROOM 37

DAN and WEST still attending to the CORPSE.

DAN
We failed. Now come on. Someone
will be coming in any minute.

WEST
He failed, not I.

HARROD
(V.O., paging)
Mr. Cain. Mr. Daniel Cain, please
report to the security desk, Level L.

DAN
Let's cover him up and get out of
here.

They do so. Suddenly the CORPSE shrieks and bolts into a sitting position, its hands grabbing wildly at DAN and throwing him headlong into WEST. They both go tumbling. Like a frightened beast, the CORPSE smashes anything it happens to touch, screaming as if in terrible pain. It pushes over the body carts, sending the corpses sprawling.

VOICE OVER
(HARROD)
Mr. Cain. Mr. Daniel Cain, please
report to the security desk, Level L.

38 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 38

The elevator door opens and HALSEY steps out. He strides purposefully down the corridor to MACE'S empty desk, then hears the commotion muffled by the Autopsy Room doors. He enters the Autopsy Room and he tries to open the Body Room doors, but they are locked.

39 INT. NIGHT - BODY ROOM 39

The CORPSE is running amok.

WEST
Grab it!

WEST and DAN seize its arms. The CORPSE throws them both off as if they were dolls and continues wildly thrashing about.

(CONTINUED)

39 (CONTINUED) 39

WEST
Stop!

The CORPSE suddenly stops and slowly turns to face WEST.

WEST
Dan! It listened to me.

Its eyes bulge; the veins in its forehead throb. Foamy drool drips down its chin. Its expression changes from fear to anger. It leaps at WEST and grabs him, attacking furiously.

40 INT. NIGHT - AUTOPSY ROOM 40

HALSEY at the Body Room doors. He pounds on them.

HALSEY
Cain! Cain! Open this door! Cain!
If you're destroying hospital property,
you'll be expelled. I'll prosecute!

41 INT. NIGHT - BODY ROOM 41

DAN flies headlong against the Body Room doors. He picks himself up, shaken. HALSEY'S muffled yelling can be heard. DAN looks up and screams at what he sees.

4[illegible] INT. NIGHT - AUTOPSY ROOM 42

HALSEY hears the sound of TWO VOICES in the BODY ROOM.

HALSEY
Is West in there with you?! You're
in a lot of trouble - both of you!

43 INT. NIGHT - BODY ROOM 43

DAN looks on in horror as the CORPSE charges him. He screams through the door.

DAN
Help! Get help!

He turns. The CORPSE, now foaming red at the nose, mouth and ears, is upon him. DAN dodges quickly and the still awkward, spasmodic CORPSE crashes into the door, breaking into the Autopsy Room, knocking HALSEY down.

44 INT. NIGHT - AUTOPSY ROOM 44

HALSEY looks in horror at the thing that has just crashed into him. The CORPSE flails at him, slamming him against the wall. HALSEY tries to push the thing off of him but it bites off two of his fingers. Blood spurts from the stumps.

45 INT. NIGHT - BODY ROOM 45

WEST gets to his knees, shakes his head, trying to regain his wits. He hears a bone chilling scream. DAN screams.

DAN
No!

46 INT. NIGHT - AUTOPSY ROOM 46

The REANIMATED CORPSE has grabbed the dazed HALSEY by the arms, lifting him off the ground and stretching them out, so the dean hangs in the air, as if crucified without a cross. There is a popping and cracking sound of bones tearing from their sockets. The CORPSE throws HALSEY across the room. He chases after HALSEY with DAN and WEST close behind. He pounces HALSEY and the REANIMATED CORPSE pounds the wall with HALSEY'S broken body and head.

DAN rushes the CORPSE, beats it on its back, but it doesn't seem to notice.

WEST runs to the instrument cabinet, breaks a glass panel in the door with his fist, and grabs the electric bone saw.

DAN furiously beats the CORPSE as it continues single-mindedly to beat HALSEY into the wall.

DAN
God. Stop! Stop it!

From behind he hears a voice calm and clear.

WEST
Dan.

DAN looks back. It is WEST with the bone saw. He turns it on.

WEST
Look out.

DAN backs away. WEST steps forward and plunges the whirring saw in the CORPSE'S back. The whirring becomes a tearing sound. At first the CORPSE continues its destruction of HALSEY as if WEST weren't there. WEST leans into his work, forcing the saw into the CORPSE up to the handle. The CORPSE finally drops HALSEY and looks down at its chest as the saw tears through its flesh. It raises its head, eyes closed, face toward the ceiling. It freezes there, then falls backward. HALSEY'S bleeding body drops.

The silence is broken by gentle sobbing. DAN sits on the floor, weeping. He hears WEST'S voice.

WEST
(O.S.)
Come on.

(CONTINUED)

46 (CONTINUED) 46

He looks over at WEST, who has HALSEY'S body by the legs and is dragging it to the autopsy table.

WEST
Find the tape recorder.

DAN'S crying stops in open-mouth amazement. He rises, shakily.

DAN
Herbert, no.

WEST
(breathless with exertion)
Did you see, Dan? It listened to me. It made a conscious act.

DAN
It heard you, as an animal would. You can't be serious.

WEST stops at a table, HALSEY'S legs still in his hands.

WEST
Maybe you're right. It had probably been dead too long. It wasn't fresh enough. We were only able to revive the senses and the instincts. Come on; help me get him up.

DAN
Is he dead?

WEST
Of course. Will you give me a hand here? He interrupted an experiment in progress. It was an accident. This is the freshest body we are likely to find short of killing one ourselves, and every second we talk about it is costing us results.

DAN stares in disbelief.

WEST
Dan, we can bring him back to life.

A smile creeps across DAN'S face. His eyes close, and he laughs.

DAN
Of course. Of course.

DAN walks over and picks up HALSEY'S arms. They lift him on to the table. DAN looks down at the body. He turns away, sickened.

WEST secures the restraining straps over the body.

WEST
Find the recorder, and get my serum.

DAN stumbles off, trying to regain control. He goes to the Body Room to retrieve the tape recorder and medical supplies.

DAN
This is a dream - a fiction.

WEST secures the final strap as DAN returns with the recorder and medical bag. WEST fills another hypodermic needle from a small bottle as DAN looks on.

WEST
Unbreakable plastic. One of man's few durable inventions. Certainly more durable than this.

WEST slaps HALSEY'S corpse.

WEST
M ke the entry.

DAN starts the tape recorder, his fingers shaking.

DAN
October 10th, 1984. Subject - *

He catches his voice before it collapses.

DAN
-subject: Male, Caucasian, early sixties. Apparent cause of death...

He looks at WEST, who is ready with the hypo.

47-48 OMIT OMIT 47-48

49 INT. NIGHT - EMERGENCY ROOM

A NURSE rushes up to DR. HARROD and MEG.

NURSE
Doctor, multiple gunshot wounds and an OD, barbituates. We need you.

HARROD, alert, looks over at MEG, then follows the NURSE.

HARROD
Coming.

(CONTINUED)

49 (CONTINUED) 49

HARROD exits.

When she is gone, MEG runs to the elevator, enters and presses the button for Lower Level L. The doors close.

50 INT. NIGHT - AUTOPSY ROOM 50

WEST is looking at his watch.

WEST
10:40 P.M.

DAN
10:40 P.M.

WEST motions to DAN to hold the recorder microphone towards him. DAN does, and WEST speaks into it.

WEST
12 ccs of reagent is being administered, the dosage lessened in accordance with the freshness of the subject.

WEST makes the injection. DAN, on the verge of collapse, drops to the floor and sits, his head leaning against the table near HALSEY'S CORPSE'S hand. He is dazed, and stares into space.

WEST
(O.S.)
5 seconds.

DAN
(robot-like into the recorder)
5 seconds.

WEST looks at his watch, then at the body.

WEST
Come on.

He looks back at his watch.

WEST
10 seconds.

DAN does not move to record, does not move. WEST is watching his watch, but is trembling now.

WEST
I'll show you.
(pause)
15 seconds.
(pause)
I'll show you.

(CONTINUED)

50 (CONTINUED) 50

He slams his fist down on the table next to HALSEY'S head. A beat afterwards, HALSEY'S eyes open. WEST quickly checks his watch.

WEST
(excited)
17 seconds. Reanimation at 17 seconds. The eyes opened.

WEST leans forward and speaks softly into HALSEY'S ear.

WEST
Dr. Halsey. You once did me a favor and let me in medical school. Welcome back to life, Doctor.

A bubble of red saliva rises from HALSEY'S mouth. There is terror in his eyes.

51 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 51

The elevator doors open on the Morgue level. MEG steps out. There is no one to be seen. She walks towards the Autopsy Room.

MEG
Daddy? Dan?

52 INT. NIGHT - AUTOPSY ROOM 52

DAN, sitting in near catatonia at the side of the table, hears MEG'S voice. HALSEY'S hand strains at the straps.

MEG
(O.S. repeating with more urgency)
Daddy? Dan? *

WEST
(keeping his eye on the body)
Damn the bitch.

DAN breaks out of his trance and recognizes MEG'S voice - and the danger.

DAN
(low)
Meg.
(then calling to her)
Meg!

HALSEY'S hand breaks the restraining strap and grabs DAN'S throat, cutting off his call, choking him.

53 INT. NIGHT - CORRIDOR 53

MEG stands at the broken Morgue Doors. She has heard DAN's call, but still can't see him in the Autopsy Room.

MEG
Dan?! What's going on? Are you all right?

She walks cautiously through the autopsy room doors.

54 INT. NIGHT - AUTOPSY ROOM 54

WEST is leaning over HALSEY'S face

WEST
He's trying to speak. Dan - the recorder - quick!

He reaches across the table.

DAN rises over the table, not at WEST'S request, but because HALSEY'S REANIMATED CORPSE is lifting him up by the throat, choking him.

WEST hears DAN struggling for breath and looks over. At that moment, a hand grabs his throat.

The look of terror in HALSEY'S eyes has turned to fury. Both DAN and WEST struggle without effect. HALSEY slowly raises his shoulders, then back, off the table, toward a sitting position, snapping restraining straps. He frees his legs and stands, strangling his former students with inhuman strength.

MEG, entering the room, sees what is happening and screams.

HALSEY drops the two young men, who cough and gasp for breath. In a panic of pathos, HALSEY covers his face and turns away, runs to a wall and drops beside it, shaking, moaning weakly, trying to hide in an open room. MEG steps toward him.

MEG
Daddy - Daddy, what -?

DAN rises up and stops her, struggling to speak.

DAN
No, no - don't go near him.

She struggles to get past him to her father, but DAN won't let her. Suddenly, they hear a voice.

MACE
(O.S.)
What the hell happened here?

(CONTINUED)

54 (CONTINUED) 54

MACE, at the door, has his gun drawn.

MACE
Mr. Cain, you alright? Who's
that?

He points with the gun at HALSEY.

MEG is crying; DAN can't think of what to say. Behind them, WEST speaks.

WEST
It's Dean Halsey. I was visiting
Mr. Cain, who was working down
here, when Halsey entered and started
ranting at us - rather irrationally.

DAN looks horrified at WEST, who puts a hand on his shoulder. MEG steps back, shocked out of her tears.

MEG
He was just - angry. Daddy,
what happened?

A short wail escapes HALSEY'S hidden face.

MACE
Who's that over there?

MACE motions towards the CORPSE with his gun.

WEST
It's just a corpse, but Dean Halsey
ran in here, grabbed this -

He pulls the bone saw, with some effort, from the body.

WEST
- and, well, went crazy.

MEG
No! No! Daddy!

DAN, shaking his head but wordless, tries to stop her, but she breaks away and runs to her father's quivering form.

MACE
Dean Halsey - Dean Halsey.

MEG stops a few feet from the DEAN and, crying, falls to her knees, reachin out to her DADDY, who recoils, moaning.

(CONTINUED)

MACE
I'm calling the police.

MACE goes to a wall phone and starts dialing. Dan starts shivering; then his legs buckle and he falls to a sitting position. His shaking gets worse. Suddenly, WEST is there wrapping a sheet around him. DAN looks blankly into his face.

WEST
Shock. Don't worry.

He holds up the tape recorder for DAN to see, then puts his finger to his lips and slips the recorder into his pants. DAN looks up, shivering, a wide-eyed wild gaze in his eyes.

FADE OUT

55 *INT. NIGHT - APT. LIVING ROOM* 55 *

DAN'S face, calmer, but still blank. He is sitting on his living room couch with a blanket around him. A hand puts a plate down on the coffee table in front of him. There is a large, awkwardly made sandwich on it. He looks up at WEST standing over him.

WEST
Eat. We have work to do.

DAN looks away, out into space. He doesn't want to hear or believe what he hears. WEST sits in a nearby armchair.

WEST
First, there are several decisions we have to make. The police have accepted the explanation that Halsey went mad.

He lets out a short laugh; then a short tremor runs through him.

WEST
What else can they think? The truth? That he died and came back? We did it, Dan. Did you see him react to his daughter?

WEST'S eyes are bright with excitement. DAN'S eyes close; he doesn't want to see.

WEST
He recognized her. He knew who she was -- and what had happened to him. He thought.

A larger tremor shakes him.

55 (CONTINUED) 55

WEST
So, we can stay in school here - if we want. It's up to us, Dan, where we take the next step - when we show the world.

WEST'S body shakes uncontrollably, wracked by tremors. He stands and with difficulty runs to his room. He opens its door, runs in, and slams the door behind him.

DAN'S eyes snap open at the sound. There is thought behind the eyes, a question in them. He gets to his feet, shakily. He walks out to WEST'S room.

56 INT. NIGHT - APT. HALLWAY 56 *

DAN walks up to WEST'S door, takes the handle. It turns.

56A INT. NIGHT - WEST'S BEDROOM 56A *

DAN opens the door - and sees WEST trying to tie a thin rubber hose around his upper arm. His shaking makes it difficult. He looks up and sees DAN.

57 INT. NIGHT - WEST'S BEDROOM 57 *

DAN enters the room.

WEST
Dan, the hypo -

WEST nods at the bed, where a hypodermic syringe and a small bottle of distinctive looking Reanimation Reagent sit.

DAN
God, Herbert! You're -

WEST
No - no . It's a weak solution, so I don't have to sleep. It keeps the brain
(shudders)
sharp.

DAN
No.

WEST
Yes. I need it. Please.

His body contorts, DAN fills the hypo from the bottle. He hands it to WEST, who can barely take it from him. He tries to inject himself, but is shaking too badly. He holds the hypo out to DAN.

(CONTINUED)

WEST
Please.

DAN reluctantly takes it, takes WEST'S arm firmly, and injects him with the serum. He steps back.

WEST'S body straightens in a bolt, his head back. Then, in a moment, he is fine, in control, the old WEST. DAN looks away.

WEST
Now, we must make our plans.

FADE OUT

58 INT. DAY - PADDED CELL 58

FADE IN on HALSEY wailing incoherently. The CAMERA PULLS BACK to reveal HALSEY in a staightjacket in a padded cell.

59 INT. DAY - HILL'S OFFICE (OBSERVATION ROOM) 59

CAMERA PULLS BACK further to reveal MEG watching her father, HALSEY, through a large window. She puts her hand to it.

MEG
Daddy.

DR. HILL comes up behind her from where he's been standing by his desk and file cabinets.

HILL
He can't hear or see you. That's a one-way mirror.

*

60 INT. DAY - PADDED CELL 60

HALSEY froths at the mouth.

61 INT. DAY - HILL'S OFFICE 61

MEG cringes.

MEG
Doctor, what's wrong with him? Will he ever be -

HILL holds his hand up to stop her from speaking, then puts it on her shoulder with unwelcomed familiarity.

HILL
Until we know exactly what happened to him, it's impossible to

HILL
(cont'd)
consider the course of recovery.
That's why I need you to sign a
release so I can perform exploratory
surgery on your father.

He looks in her eyes, a glint in his.

MEG
Is that absolutely necessary, Dr.
Hill?

HILL
Carl.

MEG
Daddy thought surgery was always
a last resort. Aren't there other
tests you could do?

He puts his arm around her and walks her away from the window
to a desk.

HILL
I know this is difficult for you,
but I'm convinced Allen's problem
is neurological. Of course, we'll
take every precaution.

He turns and looks at her, his eyes glinting.

HILL
You <u>must</u> trust me.

MEG
What do you want to do?

HILL picks up a plaster skull from his desk and takes a piece
from above the right, leaving a portion of the brain revealed.

HILL
I want to look at the right frontal
lobe; I'll open the skull here -

MEG
I don't want to know. Just help
him.

HILL gives her the release form and a pen. She sign.

HILL
You know, Allan was one of my best
friends. If he doesn't recover, I
want you to know that I'll help you
take care of him. We'll take care
of him together.

61 (CONTINUED) 61

MEG
Can I talk to him, Doctor? I think I can make him understand me.

HILL
No, he's still too dangerous. He's lost all inhibitions. He could hurt you.

She goes back to the window.

MEG
No, he couldn't do that. Please, Doctor, please let me talk to him.

HILL
No. I must insist you leave his treatment to me. And I insist you call me Carl.

His eyes shine into hers.

HILL
While Allan is - under treatment, I want you to think of me as someone you can come to with your problems, or if you feel lonely, I know you're all by yourself now.

MEG is mesmerized for a moment, then hears a knocking.

61A INT. DAY - HILL'S OFFICE 61A

MEG turns to see HALSEY beating his head against the glass. She puts her hand to it; her lip quivers.

61 (CONTINUED) 61

MEG
I'm going to take care of him, Doctor, and I'm going to find out what happened to him.

She turns and leaves.

HILL
Goodbye, my dear.

HILL turns and pounds the glass with his fist. He exits a side door.

62 INT. DAY - PADDED CELL 62

In a few moments, through the glass we see DR. HILL enter the padded cell with TWO ATTENDANTS. *They chase, grab and hold* HALSEY while HILL injects him in the neck. HALSEY slumps to his knees. HILL smiles.

63 INT. NIGHT - AUTOPSY ROOM 63

CLOSE SHOT *of an x-ray shows a clearly broken back.*

HILL
(O.S.)
The first and second lumbar vertebrae are crushed, the *dorsal ganglia* torn --

HILL changes x-rays on the viewer. He speaks into a small tape recorder, the light dull on his face.

HILL
The *inferior* cervical ganglion is torn, the neck is *broken* -

He stops and *faces* the obvious.

HILL
The patient is clearly - dead.

He switches off the light of the viewer. He turns to a monitor that shows erratic blips and sharp breaks in its waves.

HILL
The patient's brainwave is erratic, disconnected. I've never seen anything like it.

He flips a switch on the wall and the room is flooded with light. He turns, and beside him lies HALSEY on an operating table, electrodes connected to his skull.

HILL sets the recorder on a table. He picks up the laser drill that DAN saw him using earlier. After he starts it, its tip begins to glow, and it hums.

HILL
The patient, though apparently dead, must be made docile so he can be studied *more closely.*

HILL puts dark goggles on and holds the drill over HALSEY'S head.

HILL
This should be interesting.

(CONTINUED)

63 (CONTINUED) 63

He lowers the drill, and the light burns into HALSEY'S brow, a wisp of smoke rising.

64 INT. NIGHT - HALSEY DINING ROOM 64

The lights are low. DAN sits at the table. He hears the front door open and close. The hall light is turned on and MEG enters the dining room. She has been crying. Her eyes adjust to the dim light and she is startled when she sees DAN.

MEG
What are you doing here?

DAN stands and moves towards her.

DAN
I was waiting for you. I have to tell you.

MEG
What did you do to him? What did you and West do to him to make him - like that?

DAN
It was horrible - we didn't - I didn't - I tried to -

MEG grabs DAN'S shirt. She is hysterical.

MEG
What did you do to him?

She hits him across the face. DAN doesn't move.

DAN
He's not insane.

She hits him again. She is crying.

DAN
He's dead.

She is in an attacking frenzy now. DAN holds himself rigidly defenseless.

MEG
No! No! You're insane! You're insane.

DAN
You know it's true. You know it.

She falls to her knees, weeping, sobbing. He tries to touch her, but can't bring himself to.

(CONTINUED)

64 (CONTINUED)

MEG
Daddy - Daddy -

DAN
I'll tell you - everything.

65 INT. NIGHT - HALSEY DINING ROOM 65

Later. MEG and DAN sit at the table. She sips coffee; he has nothing.

DAN
I think Herbert actually believes we'll get away with it - no, no, I don't think he worries about that at all. I think he's only excited about - the experiment.

MEG stares into her coffee. The chandelier light shine in it.

DAN
We tried to save him. Herbert killed the - the thing.

MEG'S head rises almost reflexively, as if a laugh was born and died in her instantaneously.

MEG
The corpse. West killed the corpse.

DAN
See how it sounds? I can't go to the police without proof. I'll turn myself in, but I have to see your father first.

MEG
He's dead.

DAN
I have to prove it.

66 INT. NIGHT - DR. HILL'S OFFICE 66

The window in the door is broken. A hand reaches in and opens the door. Two figures enter. A light comes on. It's DAN and MEG. In the BACKGROUND, HALSEY sits in a corner of the Padded Cell.

DAN begins opening the files.

DAN
Did he examine your father?

Reluctantly, MEG looks into the window into the Padded Cell. HALSEY sits in a corner with his back to them, the strait jacket gone. *

(CONTINUED)

66 (CONTINUED)

MEG
Yes. He wanted to do exploratory surgery.

DAN
Then he'll find out, eventually. He'll find out.

67 INT. NIGHT - BASEMENT 67

WEST opens a large refrigerator and takes a pan from the freezer. In the pan is RUFUS' dead and broken body. With a scalpel he carefully cuts thin slices from the dead cat's nose, putting each on a microscope slide. He bends over and peers in the microscope.

A dark ominous figure descends the stairs. It approaches WEST, who looks up, eyes widening in surprise. DR. HILL stands before him.

WEST
What do you want?

HILL
I want to know why Halsey's heart fibrillates -

WEST
I don't have to talk to you.

HILL
Why his pulse is erratic -

WEST
I told everything I know to the police.

HILL
Why he cries in pain -

WEST
You can leave now, Doctor.

HILL
When he's quite dead.

HILL surveys the premises.

HILL
Interesting little laboratory you have here. I believe I recognize this.

He picks a microscope up off the table.

(CONTINUED)

WEST
What do you want?

HILL
Yes, we're scientists. Let us be direct. I want your discovery, Mr. West, whatever it is that gives the dead the appearance of life.

His eyes sparkle.

WEST
It's not the appearance of life, Doctor. It's life. This isn't magic. As you say, I'm a scientist.

HILL
I'll have you locked up for a madman - or a murderer. You'll do what I tell you to do.

His eyes shine, the full power of his mesmerism turned on WEST. There's a pause.

WEST
Yes, Doctor.

HILL
I want to see your notes.

WEST
Yes, Doctor.

WEST retrieves his books of notes from a drawer and hands them to HILL.

HILL
Thank you. Now have a seat.

WEST and HILL sit on stools at the table. HILL reads, opening one notebook after another.

HILL
Ingenious, Mr. West. Your extension of that old fool Gruber's work is really quite brilliant. I think you clearly deserve the Wellman Scholarship for this, and I will see that you get it - but not for this.

The shining in his eyes is steady and bright. WEST sits quietly on his stool.

67 (CONTINUED) 67

HILL
You will be my research assistant, and we will work very closely together. After a year or so, I will reveal my new serum to an utterly astonished world. I will be placed in the pantheon of science. They will retire the Nobel Prize for Medicine in my name. You, as my assistant, will be famous. That leaves only Mr. Cain.

WEST
Yes, Doctor.

HILL
He will have to disappear.

WEST
Yes, Doctor.

HILL
Now, let's see my new serum at work.

WEST rises and using a dropper, puts a drop of Reanimating Reagent on the slide in the microscope.

WEST
Dead cat tissue.

HILL looks into the microscope, enthralled. WEST steps backwards into the shadows of a corner. He reaches behind him, grabbing the handle of the shovel. Then, he walks forward, slowly approaching HILL, whose eye seens glued to the eyepiece.

HILL
Magnificent.

68 HILL'S P.O.V. - REANIMATING CELLS UNDER MICROSCOPE 68

69 INT. NIGHT - BASEMENT 69

HILL takes his eye from the microscope and turns to talk to WEST.

HILL
Well, Mr. West, we'll be famous -

He sees WEST standing over him, the shovel from his head swinging toward his head. There is a sickening thud and HILL crashes to the floor. WEST looms over him bringing the shovel's edge

(CONTINUED)

69 (CONTINUED) 69

down on HILL'S neck. We hear the shovel entering flesh and breaking bone. Blood spurts as HILL cries out. WEST has his foot on the shovel pushing down until there is a loud snap and the head separates from the body.

70 INT. NIGHT - DR. HILL'S OFFICE 70

A head falls and hits the floor. Pieces of it fly off and rattle on the floor. It is the plaster skull from HILL'S desk.

DAN
Shit.

MEG picks up the pieces.

MEG
What are you looking for?

DAN looks in a file drawer.

DAN
A chart, a file -

He pulls on another drawer, but it is locked.

DAN
A key.

MEG puts the skull back on the desk. She looks into the padded cell. Her father still sits with his back to her in a corner. * She looks at Dan who is searching through the files. Meg slips out of the room. Dan doesn't notice.

DAN finds a file labeled "MEG". He opens it and sees papers, various pictures of MEG, a plastic bag with hairs in it. *

71 INT. NIGHT - BASEMENT 71

WEST is laughing to himself. He bends down - and lifts up HILL'S HEAD. He puts the head in a tray. Then he looks down at the headless body. WEST looks back at the head. He smiles broadly.

(CONTINUED)

WEST
Yes.

He fills a hypo with the Reanimating Serum. He injects the skull at the base of the brain.

WEST
Parts. I've never done whole parts.

WEST looks over at HILL'S HEADLESS BODY, shrugs, and injects the serum into the heart.

WEST
This should be interesting.

He sits on the tool, opens a notebook, and watches the head. He taps out the seconds with a pencil, tapping the head after a while - until the eyes pop open.

WEST quickly writes in a notebook. He looks down at the BODY, which lies motionless. He hears a noise and looks back at the HEAD. It is gurgling; its mouth and nose are foaming. It looks over at WEST. The mouth moves, but no words leave it - until -

HILL
W-w-w-w-essssss-t.

WEST is ecstatic.

WEST
Yes, Doctor. It's me - Herbert West.

Behind him, the BODY lurches in one moment to its feet. But WEST doesn't notice. He gives his full attention to the HEAD.

WEST
What are you thinking, Doctor? What do you feel?

HILL
Y-y-youuuuu-bbb-aaa-ss-tarr-d.

WEST smiles very broadly, moves to make a note - when the BODY reaches out and pounds him on the back of the head, knocking him out.

72 INT. NIGHT - PADDED CELL 72 *

There is a SOUND of a lock turning and the door slowly opens. MEG enters the cell fearfully. Her father still sits in a corner

(CONTINUED)

facing the wall. MEG slowly approaches Halsey. His body is shaking and as MEG gets closer, she realizes he is sobbing.

MEG
Daddy -

HALSEY spins around staring at her. There is a small hole burned through his forehead above his right eye. MEG SCREAMS. DAN runs in. MEG points to her father. DAN cautiously approaches HALSEY who stares at them blankly, still shaking with sobs.

MEG
What has Hill done to him?

DAN
(studying the hole
in Halsey's forehead)
The laser drill.
(he looks up at her,
shaken)
Your father's been lobotomized.

73 INT. NIGHT - BASEMENT 73

WEST stirs, then rises. He looks around - no HEAD, no BODY, no HILL. Worse, the notebooks are gone. He screams from the bottom of his soul. *

WEST
My work!

DAN
Shhhhh.

It's DAN, returned. He look tired, beaten, but his mouth curls wryly.

DAN
What's going on? *

WEST runs to the refrigerator, throw it open.

WEST
Gone. All gone. He took the serum - except for what I have upstairs.

DAN
Who took it? Or is this the last stage of paranoia?

WEST passionately malignant stare bores into DAN'S eyes.

WEST
Hill. Hill took my serum, my notes, everything!

DAN
You're insane, Herbert - raving mad.

WEST
He tried to blackmail me for my discovery. And he wanted you to disappear.

Suddenly it starts to make sense to DAN.

DAN
That's why he did it to Halsey.

WEST
What? You've seen Halsey?

DAN
He lobotomized him, Herbert, so he could control him, in case he ever talked or tried to tell anyone what happened.

(CONTINUED)

WEST
So he could protect <u>his</u> discovery. *

DAN
I've got to tell Meg.

WEST
What does she have to do with this?

DAN
Hill's got this weird file on her, full of napkins and hairs and strange stuff. I think he's projected some psychotic need onto her.

WEST smiles, then giggles soundlessly, then laughs his odd, silent laugh.

DAN
You're sick. You're as sick as he is.

WEST
I don't think so.

DAN
What do we do now? *

WEST
We're the only ones who know the truth. He'll have to come to us. *

DAN
You mean <u>after</u> us. *

WEST
All we have to do is wait. *

* OMIT SCENE 74 AND SCENE 75

WEST
He's alive, Dan. Both of him.
(he smiles)
He spoke words! If there's any chance he can get away with stealing my discovery, he'll try to pull himself together.
(he laughs)

DAN
Stop it.

WEST can see he is driving DAN to the limit. He stops.

WEST
Besides, if he is dead by now, we have to act as if we know nothing about it. We're just going to class.

DR. HARROD enters carrying a briefcase. She stands at the podium in front of the room. Beside it is a table with video equipment.

HARROD
Dr. Hill was apparently called away suddenly yesterday. Men of his eminence often find conflicting demands upon their time. He did, however, tape this class's lecture so you wouldn't miss anything. That is the act of a true physician.

She puts the tape in the VCR. The monitor screen fills with snowy interference - then there is a full-face close-up of DR. HILL. The tape never varies from his head shot.

HILL
(on tape)
Good afternoon. I apologize for not being able to be with you in the flesh, but a person cannot be in two places at the same time.

WEST
(to DAN, in a low voice)
Very clever.

DAN is agog.

HILL
The subject of today's lecture is the most awe-inspiring biological event in the life of any organism, the most decisive power in the universe - death. Ours is perhaps the only intelligent species in the cosmos, yet we tremble in fear at the prospect of death. We forget what science has taught us and grovel mindlessly before statues and images, wailing like children.

WEST
(to DAN)
Fantastic. The muscle control, the speech pattern - perfect. I did it, Dan! I did it!

He grabs DAN'S arm with a triumphant grip.

HILL
We all want to retain our personalities in some idyllic afterlife. We pray for some miracle - a drug, a pill, a potion. Perhaps, though, it takes more than that. Perhaps the personality itself must be extraordinary, with a superhuman will to survive. Perhaps it takes desire, an obsessive desire deep in the mind and body. Perhaps -

WEST
I've got to examine him, his brain.

HILL
I know you're interested in this area of research, Mr. West. I also know how careless you are - try not to lose your notes, Mr. West.

WEST'S look of triumph changes to one of anger. He bolts from his seat and the room followed by DAN.

75 INT.-DAY.- CORRIDOR 75 *

DAN and WEST exit the room to the corridor. *

DAN
What do we do now?

WEST
You heard him. He taunted me. He hates me.

76 INT. NIGHT - HILL'S OFFICE 76 *

HILL'S HEAD sits on the desk next to the plaster skull, eyes closed, shivering. His body is giving his head an injection of Reanimating Serum in the base of the neck. The HEAD calms; then the eyes open.

HILL'S BODY breaks open two blood bags into a large stainless steel organ pan. He places the head into the blood. There are SUCKING sounds. *

HILL
Ah-h-h-h. Yes. Now.

HILL'S HEAD looks into the cell where HALSEY sits against the far wall. HILL'S BODY picks up his dripping HEAD and carries it to the two-way mirror. HALSEY stirs from his stupor. HILL'S eyes stare hypnotically at HALSEY. *

INT. NIGHT - PADDED CELL *

HALSEY rises and walks shakily to the mirror. He peers at his own image. His reflection is replaced with HILL'S face staring through the two-way mirror. HALSEY is now in a trance.

78 INT. NIGHT - HILL'S OFFICE 78 *

HILL's eyes are ablaze, looking straight through the glass at HALSEY'S.

HILL
Yes, Allan. It's time for you to come out now.

79 INT. NIGHT - APT. LIVING ROOM 79

DAN is sitting on the couch, thinking. WEST in the armchair reading a medical journal, laughs.

DAN
Are you sure he's coming?

West nods. *

DAN *
If any of what you told me is true, he can hardly just walk down the street.

CONTINUED

79 (CONTINUED) 79

WEST
Perhaps not him, but somebody -
something - will.

DAN
And we're just going to sit here.

WEST
I told you. I have a plan.

DAN sighs, sits back, and thinks. He mumbles.

DAN
I'll bet you do. *

WEST *
He spoke words, Dan! The muscle
control, the speech pattern -
wait 'til you see him.

DAN *
I still don't know why he'd
come here.

WEST *
He wants the credit. Both of him...
(giggles)
We stand between him and his...
(mocking)
...obsessive desire.

DAN
Obsessive desire - *

WEST
Besides he hates me. He's jealous. *

DAN jumps up.

DAN
Meg!

WEST
What's the matter, now.

DAN
Don't you see, it's not us he
wants - it's Meg!
(pause)
I'm going over there.

He is out the door.

80 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 80

MACE sits at his secutity desk in the hall outside the Morgue reading a Penthouse magazine. He hears a familiar voice.

HILL
Hello there, Mace.

He looks up to see SOMEONE in a surgeon's gown and mask pass quickly by carrying a large doctor's bag.

MACE
Is that you, Dr. Hill?

The figure continues down the hall.

HILL
Of course, it's me.

MACE
Just checking.

He goes back to his reading, just as the figure reaches the repaired doors of the Morgue - and walks into them, sending a piece of plaster skull flying from the figure to the floor. MACE looks up.

MACE
What was that?

HILL
Got to get this ceiling fixed.

He opens and enters the doors as MACE looks back to his magazine. Now that he is alone, he rubs his crotch.

MACE
Oooh - break time.

He leaves his desk.

81 INT. NIGHT - AUTOPSY ROOM 81

HILL'S BODY feels its way to a nearby table, setting the bag carefully on it. It opens the bag and gently removes the doctor's HEAD.

HILL
Ah, that's better.

The BODY holds the HEAD up, surveying the room, then puts the HEAD on the autopsy table. HILL'S BODY walks into the Body Room and wheels out a gurney with a Corpse on it.

(CONTINUED)

81 (CONTINUED) 81

HILL'S BODY parks the gurney with the CORPSE then unlocks a cabinet and takes out the Laser Drill. It starts up, whirring and glowing, poised over the CORPSE'S head.

82 INT. NIGHT - HALSEY HOUSE ENTRANCE FOYER 82

Lights are off. There's a pounding at the door. DAN'S voice is heard from outside.

DAN
(O.S.)
Meg? Meg!!

MEG comes to the door in her nightgown, turns on the light, opens the door.

MEG
Dan! What is it?

DAN throws his arms around her.

DAN
Oh, Meg, Meg, I was so afraid.

MEG
What's the matter?

DAN
I don't know. I was just worried about you.

MEG
Why?

DAN thinks quickly.

DAN
I - I feel so horrible about everything that's happened. I guess I'm getting paranoid.

He looks into her just-wakened eyes, which seem softer now, as they were when they were lovers.

DAN
It's just hard to lose you.

She closes the door and stands against it, looking back at him.

MEG
There's nothing anyone can do for my father now, and there's nothing anyone can do to me. I don't know what the truth is anymore, and I don't care. I'm going to watch over my father, make him as -

(CONTINUED)

82 (CONTINUED) 82

MEG
(cont'd)
comfortable as possible. You - you should go away. Transfer to another school, finish the course. You'll be a fine doctor. You'll do good for people.
(pause)
You'll be safe.

DAN
Don't worry about me. You're the one who should get away. Go live your life, find somebody.

They look into each other's eyes. Hers glisten with tears.

MEG
I tried to hate you. I wanted so much to hate you.

She cries and falls into his arms.

DAN
I love you, I love you.

They kiss - and the door suddenly cracks and smashes to pieces as HALSEY, maddened, eyes burning, bursts into the room.

MEG screams from the pit of her soul. DAN is shocked but steps between the dead father and his daughter, grabbing the brass coat tree.

One swipe of HALSEY'S hand buckles the coat tree, and another knocks it away.

DAN
Dean Halsey - can you hear me?

HALSEY stares at him, then swats him against the wall. Then he is staring at MEG. she whimpers.

MEG
Daddy - it's me. Daddy.

In a trance, HALSEY reaches for MEG. DAN leaps on him and is smashed unconscious against the wall. Foaming at the nose and mouth, HALSEY turns again to MEG. *

MEG
Daddy, stop. Don't.

He stalks her. She screams when he grabs her. He puts his hand over her mouth and presses her against a wall until she passes out. He takes her up in his arms and walks into the night.

83 INT. NIGHT - HALSEY FOYER 83 *

HALSEY, carrying MEG unconscious in his arms, walks out the door, stepping over DAN, who is beat-up and unconscious. HALSEY disappears into the night.

84 INT. NIGHT - AUTOPSY ROOM 84

HILL'S BODY is Laser Drilling yet another CORPSE as HILL'S HEAD directs. All the corpses have been wheeled in from the body room. Suddenly, there is a noise at the back door marked "Exit".

HILL'S BODY blindly makes its way to the door.

85 INT. NIGHT - BACK DOOR/ AUTOPSY ROOM 85 *

HILL'S BODY opens the door. There stands HALSEY, carrying MEG.

HILL
Yes, Allan.

HALSEY places MEG on the autopsy table and looks to HILL, who nods. HALSEY reaches out and tears the nightgown from MEG'S body.

HILL
Yes.

HALSEY retreats to the corner.

HILL'S BODY steps forward and straps MEG down on the table, leaving an arm free on the side away from the head, where it can't see. HILL smiles.

86 INT. NIGHT - HALSEY FOYER 86 *

DAN'S P.O.V. - WEST'S face comes into, out of, and back into focus.

WEST
Dan. Dan. Come on. You're all right.

DAN
Meg! Oh my God.

WEST
Did he come for her?

DAN
Halsey - her father - he threw me -

WEST
I should have known. Obsessive desire - of course. How could I be so stupid?

(CONTINUED)

86 (CONTINUED) 86

DAN
What - where -

WEST
The hospital, I imagine. Can
you stand up?

DAN, wincing, rises.

DAN
Let's go.

87 INT. NIGHT - AUTOPSY ROOM 87

HILL'S HEAD, its eyes closed, hums and moans in pleasure. His BODY is stroking MEG'S nude form.

HILL
Meg - Meg -

MEG stirs, then awakens, then screams. Her free arm flails and knocks the plaster head from the shoulders of the BODY. she screams louder. HILL laughs. The BODY lifts the HEAD and holds it over MEG for a better look. Its eyes shine into hers and she stops screaming, shocked into horrified silence.

HILL
I'm sorry you have to see me like
this, my dear. But that silly
plaster model sat better on my
shoulders than my own head, which
kept rolling off.

He laughs.

MEG
P-please - let me go.

HILL
I can't do that, my dear. You see,
I need you, near me.

The HEAD comes closer to her face, maneuvered by the BODY.

HILL
I've admired your beauty for years
now -

It comes closer.

HILL
But I think I've always loved you.

It lowers its lips to hers, but she turns her head away. The HEAD kisses her ear pressing its tongue into it. She screams. Then it kdisses her neck.

(CONTINUED)

HILL
And you will love me.

It kisses her shoulder. She cries miserably.

HILL
You will.

It kisses the top of her breast. She wails.

MEG
Please, please stop. Let me go.

She strains at the straps.

HILL
That's it, my dearest Meg, more passion.

It kisses her stomach.

MEG
Oh, God, oh, God.

HILL
Yes, my love.

WEST
(O.S.)
I must say, Dr. Hill -

The HEAD looks up and sees WEST in the doorway.

WEST
- I'm very disappointed. You steal the secret of life and death - and here you are trysting with a bubble-headed co-ed. You're not even a second-rate scientist.

HILL
Ah, Mr. West. I'm actually glad to see you. It saves me the trouble of - sending for you.

WEST approaches, taunting him.

WEST
You'll never get credit for my discovery now. Who's going to believe a talking head? Get a job in a sideshow.

87 (CONTINUED) 87

HILL
Soon, a surgeon here, under my
control and direction, will repair
your carnage, Mr. West. Then I
will reveal myself to the world.

DAN enters behind their backs. He sneaks quietly over to the sobbing MEG, putting a finger to his lips, motioning her to be quiet. He unstraps her, wraps his shirt around her and lifts her from the table as HILL keeps talking.

HILL
I wonder why an intelligent young
man like yourself would make such
a foolish, fatal mistake as coming
here to challange me.

WEST
Oh, I have a plan.

HILL
So do I.

Suddenly all the CORPSES rise.
MEG screams as the CORPSES throw off the black plastic body bags which cover them.

While HILL'S attention is diverted, WEST draws a syringe from his pocket and charges HILL.

A CORPSE grabs DAN by the throat. Another pulls at MEG'S leg.

WEST is running at HILL'S HEAD when the BODY spins the HEAD in its hands so it can see behind the BODY'S back. It sees WEST coming; the BODY half turns, and holding the HEAD by the hair in one hand, grabs WEST by the wrist with the other, stopping him dead and forcing him to drop the syringe. The BODY twists WEST'S wrist, until he is kneeling on the floor in pain. DAN is being pounded by three REANIMATED CORPSES while MEG, horrified, is restrained by the others.

HILL throws WEST to the floor.

HILL
Enough!

The CORPSES drop DAN who slumps to the floor catching his breath. MEG is released and runs to DAN, kneeling over him protectively.

HILL'S BODY picks up the hypo WEST dropped and holds it before the HEAD for inspection.

HILL
This is your - my - serum, Mr. West.
Was that your plan?

(CONTINUED)

87 (CONTINUED) 87

WEST rubs his wrist.

HILL
What did you hope to accomplish?

WEST
I have a theory.

HILL
I'm sure you do. And, yes, Mr. West, I plan to steal it, too.

HILL'S BODY puts the HEAD on a table and snaps its fingers. One of the CORPSES grabs WEST by the arms and holds him up.

HILL
History pretends to honor discoverers, men of ideas. But what it really respects is power.

HILL'S BODY slowly approaches WEST as the HEAD continues speaking.

HILL
I will show you power, Mr. West. My discovery, the Laser Surgical Drill, makes possible a new technique in lobotomy, which, followed up with deep hypnosis - a particular gift of mine - results in total mastery of the human will. Reanimated subjects have proven to be the best. Their wills are weak - and their bodies strong. They will give me power, undreamed of power.

HILL turns his psychic power on the TWO CORPSES standing by WEST and gives them a silent command. The CORPSES grab WEST and drag him to the Autopsy Table. HEAD in arms, HILL'S BODY follows.

88 INT. NIGHT - AUTOPSY TABLE 88

The TWO CORPSES hold WEST down on a table as HILL activates the Laser Drill. WEST stares at HILL with loathing.

HILL
Too bad you have such a strong will, Herbert. I could simply have made you give me your secret. Then I would still be alive - and you wouldn't be about to die.

HILL aims the Laser Drill over WEST'S right eye.

89 INT. NIGHT - AUTOPSY ROOM 89

HALSEY and SEVERAL CORPSES close in on DAN and MEG.

DAN
Stay behind me. When I say
"go", head for the door.

MEG
Daddy, Daddy, listen to me. It's
Megan. Megan!

HALSEY and the unclothed REANIMATED CORPSES continue their approach.

DAN
Now, Meg. Go!

DAN leaps at HALSEY who catches him around the waist and squeezes. MEG does not run.

MEG
Daddy, try to remember. Remember.
It's Megan!

DAN flails at HALSEY'S head, but is being crushed. He sees MEG still there and yells to HILL at the Autopsy Table.

DAN
Hill! Let her go! They'll kill
her!

90 INT. NIGHT - AUTOPSY TABLE 90

HILL laughs.

HILL
Then I'll give her life. My gift
to her.

The LASER BEAM begins to burn into WEST'S flesh, smoke beginning to rise. WEST still glares.

HILL laughs insanely.

91 INT. NIGHT - AUTOPSY ROOM. 91

MEG
Mother. Remember Mother, Daddy.
Please. Her eyes, her green eyes.

HALSEY blinks. DAN groans in his grip.

(CONTINUED)

91 (CONTINUED) 91

MEG
Like mine, Daddy. Look at me.

HALSEY blinks again. The trance weakens. He wobbles and drops DAN. He looks at MEG, as a CORPSE grabs her arms, ANOTHER CORPSE grabbing a leg. HALSEY bellows and pushes ONE CORPSE, he hits the OTHER CORPSE knocking them both off of her. He looks down at the kneeling MEG, deeply into her crying eyes.

MEG
Oh, Daddy, please remember.

The trance is replaced by recognition in HALSEY'S eyes. Love overcomes the mesmeric power of HILL. HALSEY grabs his head and wails like a soul in torment. For a moment all is silent. Then he turns, sees HILL at the Autopsy Table, and, wailing again, rushes towards him.

92 INT. NIGHT - AUTOPSY TABLE 92

HILL'S HEAD sees HALSEY rushing towards him. HILL'S BODY discards the Laser Drill which beams wildly across the room, leaving a trail of smoke wherever it touches. WEST, a hole burnt to the bone, but not through it finally drops his stare in pain and relief and begins to struggle with the TWO CORPSES that are still restraining him.

HILL'S HEAD contorts in a pained grimace as his BODY struggles with the rebelling HALSEY.

93 INT. NIGHT - AUTOPSY ROOM 93

The TWO CORPSES harry MEG again, but DAN runs a gurney into one and bashes the other with a fire extinguisher. He grabs MEG and tries to run, but she hold back.

DAN
Come on!

MEG
He remembered. He's still my father.

DAN
We've got to get out of here.

He tries to pull her, but is batted by a CORPSE.

HALSEY and HILL'S BODY are locked in desperate struggle. With a cry, HALSEY flings the BODY out the Autopsy Room door to the Basement Corridor.

94 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 94

MACE, returning from his break, gets out of the elevator - and sees HILL'S HEADLESS BODY in surgical gown careen blindly into the Corridor.It sounds as if all hell is breaking loose. Lights are flickering and smoke is seeping out into the Corridor. To MACE'S amazement, the HEADLESS BODY gets up and re-enters the Autopsy Room.

95 INT. NIGHT - AUTOPSY ROOM 95

HILL'S HEAD screams in anguish as HALSEY picks it up and squeezes it, while HILL'S BODY finds its way through the chaos. HALSEY butts the HEAD with his own head and squeezes it again.

The TWO CORPSES tearing at WEST grab their own heads in realization of pain.

96 INT. NIGHT - AUTOPSY ROOM 96

HALSEY pokes his fingers into HILL'S eyes, pulling them out one after the other.

A great WAIL OF ANGUISH rises from all the REANIMATED CORPSES, and they begin to flail wildly, ignoring DAN and MEG.

HILL'S HEAD screams as HALSEY crushes it with his fingers in the bloody sockets. Then HILL'S BODY blindly leaps on HALSEY'S back, strangling him.

The Room is a nightmare of chaos and horror. CORPSES attack each other, run amok. MEG tries to find DAN.

MEG
Dan! Da-an!

DAN
Over here!

DAN, perched on a gurney, spots MEG and leaps over a CORPSE and makes his way to her. They embrace for a moment, then look into the Body Room.

DAN
Come on, Herbert!

97-98 OMIT OMIT 97-98

INT. NIGHT - AUTOPSY ROOM 99

WEST has dodged his way to the table with HILL'S MEDICAL BAG on it.

(CONTINUED)

99 (CONTINUED) 99

WEST
I'm not through here!

In the bag are the bottles of Reanimating Serum and hypos.

HILL'S BODY is choking HALSEY, who still grips the HEAD, which laughs horribly in his face.

WEST enters quickly filling a large syringe.

WEST
I told you I have a theory!

He pushes the hypo plunger and serum squirts from the needle. He fills another.

WEST
Overdose!!

WEST runs up behind HILL'S BODY and injects both hypos deep in the BODY'S abdomen, then breaks off the needles in the flesh. He steps back and yells over the din around him.

WEST
200 ccs of reagent injected at -

He checks his watch.

WEST
- 11:57 P.M.

The BODY suddenly convulses crazily, terribly, contorting away from HALSEY.

WEST
Immediate reaction! I was right!!

An awful cry comes from HILL'S HEAD as HALSEY, free now, squeezes the skull to the cracking point, and beyond, to a bloody pulp. With a scream of his own, HALSEY throws the HEAD with all his might.

100 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 100

MACE looks into the Autopsy Room just as HILL'S HEAD comes flying out and hits the Corridor wall. It slides, a flat, limp bag, down the wall. MACE watches, incredulously, then runs terrified down the hall for help.

101 INT. NIGHT - AUTOPSY ROOM 101

HALSEY howls off-screen. HILL'S BODY is shot through with a bone-rattling shudder. It has more animation than it can survive. Every cell of the BODY vibrates into an accelerating quiver. There is a ripping sound and the LARGE INTESTINE lashes out,

(CONTINUED)

101 (CONTINUED 101

tearing throught the abdomen, ripping flesh. The INTESTINE shoots out to WEST and wraps around his face like a hyperactive boa constrictor.

WEST is pulled down and the INTESTINES coil around him as he struggles to free himself.

DAN tries to help WEST.

DAN
Herbert!!

A CORPSE smashes BOTTLES OF ACID between DAN and WEST. The acid eats through everything in its way giving off toxic fumes. DAN retreats, gasping for air. An ACID-BURNING CORPSE spins out after him.

The ACID-BURNED CORPSE careens past DAN and MEG, falling on HALSEY who tears away dragging TWO CORPSES with him and falls into the widening POOL OF ACID. HALSEY howls.

MEG
Daddy!!!!!!

DAN grabs her.

DAN
No! Only us.

MEG
But -

Through the SMOKE, we see HALSEY being torn apart by the corpses. *

MEG
Nooo!!!!

DAN pulls her away.

WEST is blue, choking to death. HILL'S HYPER-REANIMATED BODY is shapelessly turned inside out into a foaming morass. With his last strength, WEST throws HILL'S MEDICAL BAG containing the Reamimating Serum across the acid to DAN and expires.

The MEDICAL BAG lands at DAN'S feet. DAN picks it up, looks back one last time and runs out of the room with the stunned MEG.

102-104 OMIT OMIT 102-104

105 INT. NIGHT - HOSPITAL BASEMENT CORRIDOR 105

DAN and MEG run down the Corridor through smoke and acid fumes towards the Elevator. The Fire Alarm is ringing. Dan knocks down TWO REANIMATED CORPSES who are careening off the walls outside the Elevator. The Doors open and DAN pulls MEG in.

106 INT. NIGHT - ELEVATOR

DAN pushes the first floor button and the doors begin to close when a SCREAMING CORPSE breaks in and grabs MEG by the throat. DAN frantically tries to pull it away as the Elevator Doors open and close. Unsuccessful in disengaging the strangle-hold, DAN squeezes past the CORPSE to the Corridor.

107 INT. NIGHT - HOSPITAL CORRIDOR

Gasping for breath, DAN locates a FIRE AXE, smashes the glass case, grabs the AXE and re-enters the Elevator.

108 INT. NIGHT - ELEVATOR

MEG is unconscious as the CORPSE shakes her by the neck like a broken doll. DAN his the CORPSE at the elbow with the AXE Clotted blood spatters the Elevator. DAN hacks away until the CORPSE falls away from the SEVERED ARM still gripping MEG'S throat. DAN kicks the CORPSE out of the Elevator, the doors close and it begins its ascent.

DAN tears the SEVERED ARM from MEG'S throat and administers to her as the ARM flops about on the floor.

DAN

Meg! Meg!

There is no pulse. He begins CPR. No reaction.

The Elevator stops. The ARM is still writhing on the floor.

109 INT. NIGHT - EMERGENCY ROOM

The Elevator doors open. DAN stumbles out carrying MEG and the MEDICAL BAG.

ATTENDANTS run past them. The fire alarm is ringing.

HARROD

Over there.

DAN puts MEG on a bed. He and DR. HARROD work feverishly on her, giving her CPR. Finally, DR. HARROD steps back, while DAN continues.

(CONTINUED)

109 (CONTINUED) 109

HARROD

Calm.

DAN looks up. She shakes her head.

DAN shivers, looks at MEG'S lifeless body, and shakes with silent sobbing. DR. HARROD leaves them, drawing the curtain around the bed.

DAN, tears in his eyes, looks at MEG lovingly. He kisses her. Holding her hand, he drops his head in despair. Then he looks up. He stands. He has a strange look in his eyes. He stops crying. He's calm. He picks up the MEDICAL BAG from the floor and puts it on the bed. From the bag he takes out a hypodermic syringe and a bottle of REANIMATING SERUM and fills the syringe. He squirts serum from the needle and leans over MEG'S dead body.

DAN

I love you.

FADE OUT

THE END